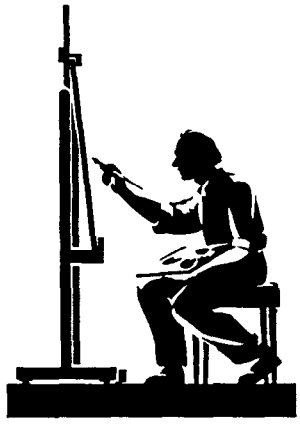
Responding to the Arts



Compiled and Edited by Judy Sizemore
Writer-in-Residence

The Kentucky Arts Council

Gerri Combs, Executive Director
1998
An Agency of the Arts, Education, and Humanities Cabinet

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Introduction

Through its Arts in Education program, the Kentucky Arts Council places outstanding, professional artists in classrooms to collaborate with teachers on arts projects in a variety of media. Teachers have often requested lesson plans that would give them ideas for extending the residency experience and making direct connections to the Core Content for the Arts and Humanities.

The Kentucky Department of Education's Core Content Guidelines for the Arts and Humanities identify three strand in arts education: creating, performing, and responding. This approach allows students to develop a true appreciation for the arts by providing them with hands-on arts experiences as well as the opportunity to reflect on their own creative work and the work of others.

The ability of students to articulate their response to the arts is enhanced by their participation in creative and performing arts processes. Similarly, the creativity and performance skills of students are enhanced when students are regularly engaged in articulating their response to the arts using appropriate terminology and accepted standards. Response is most effective as a learning tool when it is integrated directly into the creative process.

Asking students to write about the arts critically or analytically is the most common method of eliciting a response to the arts, but it is not the only method. Students can also respond to the arts through oral discussion, creative writing, or another art form. Oral discussions are particularly important as a precursor to written response. Classroom discussions give students a chance to formulate and express ideas and hear the ideas of others. They help students develop concepts in the arts as well as building vocabulary.

The purpose of this booklet is to provide residency artists who work in classrooms as well as arts specialists and classroom teachers with specific ideas for addressing and integrating the strands of arts education with a special emphasis on responding to the arts. The booklet is divided into sections by discipline, but many activities are cross disciplinary and lend themselves to integration with other curriculum areas. Likewise, although the activities are recommended for specific grade levels, most can be easily adapted for older or younger students. Artists and teachers can use the lesson plans exactly as they are presented, or they can use them as a springboard for developing their own creative activities. Residency artists may want to share these activities with teachers to be used as pre or post residency activities. They might also want to prepare lesson plans based on their own activities using this format.

Writing about the Arts There are countless examples in the real world of writing about the arts - theater reviews, curator's statements, how-to articles, editorials, advertisements, artist profiles. Written response to the arts can also take the form of poetry or fiction. The arts can be *interpreted* through writing as well as *analyzed.* Even giving a title to a painting is an example of expressing in written language the essence of an artistic creation.

Many forms of writing have a specific purpose and a target audience. Students will be motivated to polish their own writing if their writing tasks have a real purpose and an authentic audience. You can help students develop an awareness of purpose and audience through frequent discussions of these issues. You can also help them develop a repertoire of writing styles by exposing them to diverse formats and modeling various writing techniques.

You can use this simple formula for creating writing tasks:

"Write a ___(a)___ about ___(b)___ to ___(c)___ to (d).

(a) stands for the format (essay, personal narrative, critique, feature article, persuasive letter, short story, folktale, poem, play, etc.).
(b) stands for the topic.
(c) stands for the purpose (to publicize, to explain a process, to persuade, to evaluate, to compare and contrast, to entertain, to make people want to see an exhibit, to share and preserve family memories, to express your feelings, etc.)
(d) stands for the audience (the readers of the school newspaper, your friends and family, the governor, children ages 5-10, people interested in home decorating, etc.)

Example: 1. Write a feature article (a) about an art exhibit (b) to persude (c) readers of your local newspaper (d) to see the exhibit.

2. Write a how-to story (a) about making a mask (b) to explain the process (c) to camp counselors and youth group leaders (d).

Writers often have several overlapping purposes.

Allow your students as much personal choice as possible in writing assignments. You might choose to assign the format and topic, but allow students to select their audience and purpose. Or you might assign the topic, purpose, and audience, and allow students to select their own format. Allowing students to make these decisions increases their sense of ownership of their writing and also enhances their understanding of the elements of writing. Whenever possible, publish student writing. This may be as simple as delivering a letter or as elaborate as a hand-bound book complete with illustrations.

Students often enjoy writing in groups or with partners. The interaction can help students develop ideas and writing skills. Sometimes it is helpful to let students work in groups to brainstorm ideas but then do their writing as individual pieces. This forces individual students to find their own expression.

Keep in mind that there are two very different types of writing: writing for a specific task and writing for self expression. It is critical that students have the opportunity to experience both types of writing . Awareness of audience and purpose are essential when completing a writing task, but students need some opportunities to write for the sheer pleasure of self expression. They need to tell stories, create images, and express ideas and feelings simply because they are inspired to do so. These pieces of writing quite often develop a purpose and find an audience, but they do not begin as a task. They begin, as do many artistic creations, with a need for self expression.

Visual Arts

Writing and the visual arts are a natural combination. The tradition of beautifying and clarifying written text through embellishment and illustration stretches from the illuminated manuscripts produced in Medieval monasteries to modern picture books. There is a corresponding compulsion to respond to powerful works of art in written formats ranging from critical essays to poetry.

Writing and the visual arts are natural partners in the learning process as well. Writing about at-t helps students sharpen their powers of observation, develop concepts of aesthetics, and understand the role of art in personal and cultural expression. Similarly, incorporating visual arts experiences into the writing process produces a dramatic improvement in student writing. Writing is, after all, the process of translating internal visions into words, creating pictures with written language.

One of the best ways to enhance your students' ability to respond to art is to respond to their art work using an arts rich vocabulary. Martin Rollins, Associate Curator of Education, School & Family Programs at the J.B. Speed Art Museum in Louisville and former artist-in-residence, offers these suggestions for talking to students about their art work:

- Allow enough time for your dialogue with students to proceed at a natural and relaxed pace. Pushing students to respond in a short timeframe can be inhibiting and counter productive.
- Find something **positive** in the work to highlight without being dishonest. ("Your design fills the entire page with rich colors and patterns." "I find it interesting that you used both free form and geometric shapes.")
- Be **specific** in your remarks. ("You have colored this part of the sky with bright and beautiful colors.")
- **Let students tell you about their artwork.** ("That painting is really exciting. Can you tell me about it?" "I like the warm colors you have used in your drawing. How would you describe them?")
- Let the students indicate when there is a problem that needs addressing. Listen before responding and be specific in your response. ("You said you don't like the way the pattern looks. What is it about the pattern that concerns you?")
- Use **suggestions** instead of criticism to help guide students towards solutions. ("You said the colors look too dark. Can you think of a way that you might be able to lighten the color?")
- Alternate sessions of talking to students about their art with discussions using art reproductions of significant works. This helps expose students to a variety of possible artistic approaches and solutions. It also makes students more comfortable with analysis and interpretation of visual works of art.

Classroom Activities

Elements of Art Posters
Activity Contributed by Judy Sizemore

Grade level: upper primary-middle
Materials: poster board (one Per group)
magazines to cut
glue
markers, crayons
Thesauruses, one per group (for 4th-5th grade students)
Time: 60 minutes
Core Content Addressed:
Art Process: Collage(2.22)
Responding: Describe visual characteristics of art and respond to them using visual arts terminology (2.23)

Overview: In order for students to be able to discuss works of art, they must know more than the names of the elements of art. They must have something to say about the way the elements are used to create effects. For example, if a students says, "I like this painting because it has nice colors," we know nothing about the painting. However, if he is able to say, "I like this painting because the bright colors make me feel cheerful," he has communicated something meaningful.

This activity allows students to discover words that describe the elements of art. The process of creating the posters is just as important as the final products. The discussion that students engage in as they reach group consensus about their posters provides them with an opportunity to express and defend their opinions and to hear and evaluate the opinions of others.

Introduction: Lead a classroom discussion about colors that can be found in the classroom. Ask students to find colors that are bright, dark, strong, pale, warm, cool, soft, or exciting. Ask students what colors might be used on a poster about a circus. How would they describe these colors? What colors might be used on a baby's blanket to make the baby feel sleepy? How would they describe these colors? Generate a list of words that describe colors.

Activity: Divide the class into groups with 4-5 students per group. Tell students that each group is going to produce a poster about colors. The posters will include colors and words that describe colors. The colors can be created using markers or crayons, or students can cut pictures from magazines. Allow each group to decide what type of colors they wish to include and how they want to arrange the colors on the poster. Will they use all cut-outs, or do they want to include some colors produced by markers or crayons? Warn them not to glue anything in place until they have done all their cutting and sorting and agreed upon the composition of the poster.

In addition to the actual colors, they want to include words on their poster that describe the colors. They can use words from the list generated by the

In addition to the actual colors, they want to include words on their poster that describe the colors. They can use words from the list generated by the class or think of their own. Older students can use a thesaurus to expand their descriptive vocabulary.

When the posters are complete, allow each group to make a brief presentation describing not only their final poster but also the process they went through to decide how to arrange their poster.

Variations:

1. Link the activity to literature selections such as:
   The Legend of the Indian Paint Brush by Tomie dePaola
   The Great Blueness by Arnold Lobel

Assessment Ideas: Display the posters and involve the students in assessing them. Ask students to discuss the following issues:

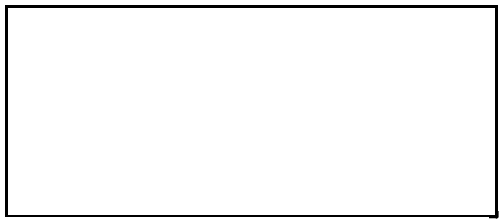
1. Is the arrangement of the poster attractive?
2. Is the poster neat and well organized?
3. Do the color words accurately describe the colors to which they are assigned?
4. What are the most successful aspects of each poster? Which are the least successful?

Follow-up:

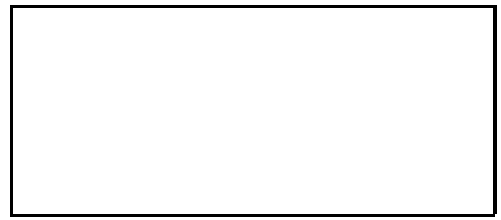
1. Allow groups to make posters illustrating other elements of art (shape, line, texture) or principles of design (balance, contrast, pattern). Be sure to provide a variety of materials with actual texture as well as pictures with implied texture.
2. When the posters are complete, display them prominently. Use the vocabulary from the posters daily in a variety of contexts. Use the words to analyze various works of art, including student work. (A handy web form is included on page 6. Definitions of the art terms are given on page 7. and a sample of a completed web is included on page 8.) Encourage students to use the words in descriptions in their creative writing. When students return from lunch, ask them to describe the food using their art poster words.

Writing Activities:

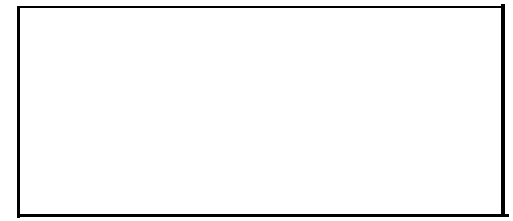
Tell students that you want them to develop group presentations to teach the elements of art to another group. Allow them to decide if they will make their presentations to younger students, their peers, their parents, a SBDM council meeting, or some other group. You may assign a format or allow them to make this decision as a large group or as small groups. Some possible formats include a speech, a skit, a poem, a video, an interactive presentation, or a narrated slide show.



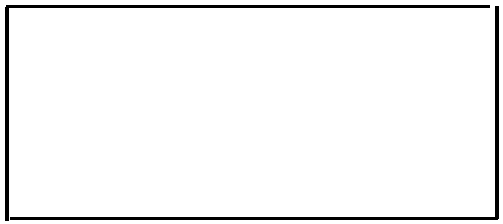
Color



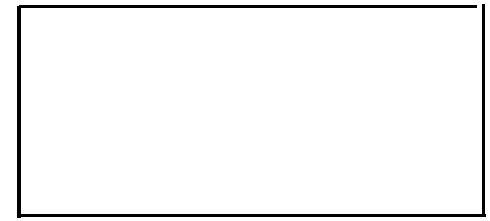
Texture



Contrast

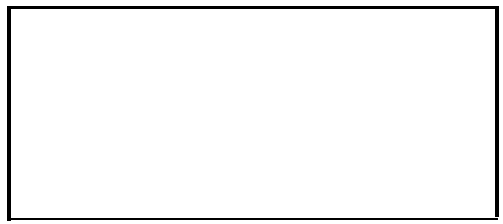


Shape

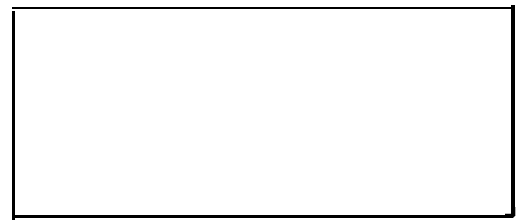


Emphasis

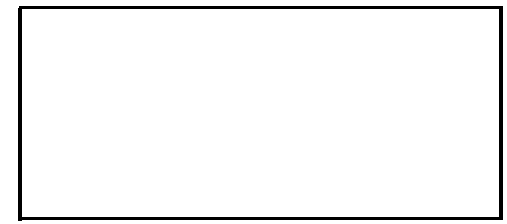
Name of Art Work and Artist



Line



Balance



Pattern

Art Terms

Elements of Art

Color: Hue, the common name of a color, indicates the color's position on the spectrum or color wheel. The primary colors are red, yellow, and blue. The secondary colors (orange, green, and violet) are combinations of the primary colors. Red, yellow, and orange are considered warm colors. Blue, green, and violet are considered cool colors.

Line is a continuous mark made on a surface. In art, lines can be used to encompass shapes, indicate texture or shading, and create tension.

Shape is a two dimensional area enclosed by lines. Shapes can be geometric (circular, square, triangular) or organic (puddles, clouds, fire). ***Form*** is three dimensional, having width, length, and depth.

Texture is the way an object feels (actual texture) or looks as if it should feel (implied texture). Painters create texture with different brush strokes.

Principles of Design

The elements of art are organized to create a composition using the principles of design.

Balance is the way elements of art are arranged to create a sense of equilibrium. In symmetrical balance, the two halves of the art work are mirror images of one another. In asymmetrical balance, the two halves are different but seem to be equal. A large shape on one side may be balanced by a bright color on the other side.

Pattern is created when one of the elements of art is repeated at regular intervals of space.

Emphasis is the focal point in any work, the point to which the artist wants to direct the viewer's attention.

Contrast is accomplished by placing two very different elements in close proximity to one another. Contrast can be bold (black against white) or subtle.

Colors are muted, cool. Even the yellow of the boat has a tinge of blue. Contrast with rich black of rower.

Color

Slick, hard texture of boat contrasts with rippled texture of water.

Texture

Contrasts in color and texture create interest. Contrasts in lines create tension.

Contrast

Rounded shape of boat, triangular shape of sail. Bulky shape of rower.

Shape

The child's face, half in sunlight, half in shadow, is the focal point.

Emphasis

The Boating Party - Mary Cassatt

Name of Art Work and Artist

Horizontal lines of seats and water seem peaceful, but taut , diagonal lines of sail and oar indicate tension.

Line

The dark, bulky shape of the rower is balanced by the light color and tense lines of the sail

Balance

Pattern in woman's dress. The repeated horizontal lines of the seats create a kind of pattern.

Pattern

Art Journals
Activity Contributed by Delaire Rowe

Grade level: Upper primary-middle
Materials: Activity sheets (one per student) Pencils, crayons, colored pencils, oil pastels, markers.
Time: 45-60 minutes per session
Core Content Addressed:
Creating/Performing: Use a variety of media and art processes to produce 2-D art work. (2.22)
Responding: Describe visual characteristics of art and respond to them using visual arts terminology (2.23)

Overview: Keeping an art journal is a an easy way to reinforce art concepts and give students a permanent record of their growth in understanding and using the elements of art. Entries can be made daily or weekly or as time permits. The individual journal entries can be kept in a folder and bound together at the end of the year.

The activity sheets presented here follow a three step format: present the concept with a practice activity, provide an opportunity for students to use the concept creatively, provide a reflection activity. You can create many more activity sheets using this format or challenge students to create activities. Allow some entries to be free choice.

Encourage students to use different media (crayons, colored pencils, oil pastels, different kinds of markers, mixed media) to complete their sheets. Many students get in a rut with markers and do not realize that they can produce a wider range of values with other media. Also experiment with different types of markers such as over and under markers. Using an over marker over an over marker allows you to blend colors.

Follow-up/Writing Activity: After students have made several entries, let them select their favorite (or a combination of their favorites) to develop into a larger piece of art. Coordinate an exhibit of the finished pieces. (This can be as simple as hanging them in the hallway where other students can see them, or you could exhibit at a PTA meeting, etc.)

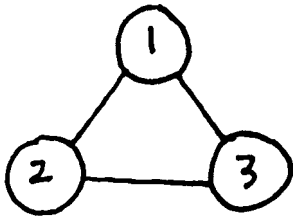
Ask each student to write a critique of his/her finished work to accompany the art in the exhibit. Review the Art Critique sheet (page 12) prepared by Jimmie Dee Kelley (Arts and Humanities Consultant, Kentucky Department of Education). Allow students to use the posters and web forms from the previous activity to brainstorm on the way they have used the elements of art and principles of design in the piece before writing their critiques.

Once students have understood how they use the elements of art and principles of design in their own work, students will be better prepared to critique the work of others. Using slides, large prints, or postcard reproductions, lead the class through the process of critical analysis developed by the arts consultants for the Kentucky Collaborative for Elementary Learning (the DWoK program) and reproduced with permission on page 13.

Name _____

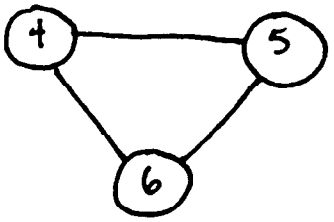
① Color the circles. Write the name of the **Hue** next to the number.

Primary Colors



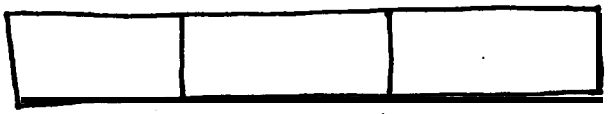
1 _____
2 _____
3 _____

Secondary Colors

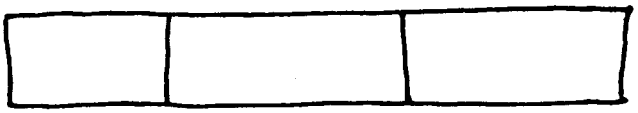


4 _____
5 _____
6 _____

② Color the rectangles.



Warm colors

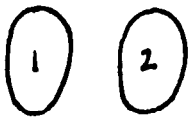


Cool colors

③ **Value** - the lightness or darkness of a color.

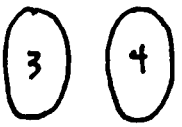
Choose a warm hue and a cool hue.
Color the ovals.
Write the word below.

Press Hard



1 dark _____
2 dark _____

Press softly



3 light _____
4 light _____

④ Choose a theme. _____

⑤ Draw a picture from the theme and add color.

⑥ How do the colors in your picture make you feel? _____

Name _____

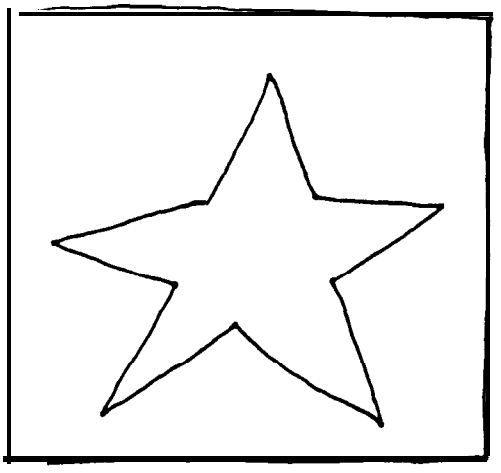
Space is the area between, around, above, below and within.

– Negative space – the area around a thing.

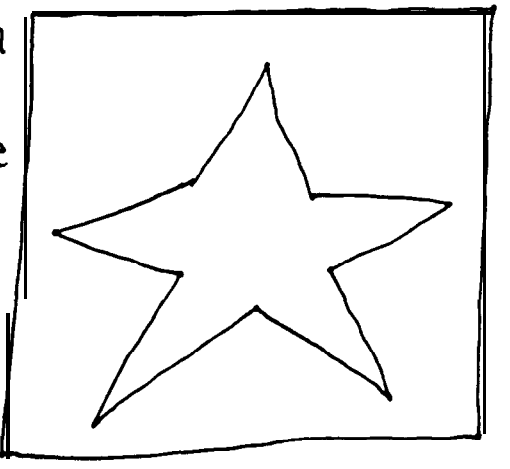
+ Positive space – the area of a thing.

Overlap – one thing in front covers part of another.

① Fill in the positive space



② Fill in the negative space.



③ Create a design using overlapping shapes and color.

④ Describe how you used the space in your design.

Art Critique

1. Describe
   Discuss the elements

2. Analyze
   Analyze the priniciples

3. Interpret
   Identify the feeling

4. Judge

Questions to ask during critical analysis:

1. Description of the subject:

"What person, place or thing do you see here?'
'What information do these subjects tell you about the real subjects?'
'What is happening in this picture?"
"How old (young, big, tired, **busy,** etc.) do you think they are?'
'Why do you think that?'
'Can you add to that?
"Can anyone go **further?'**
"Does someone else see something different?"
"What is different or the same about this picture and this other **picture?"**

2. Use of elements and design:

"Describe the color, shape, texture, space, line, mass and value to me?
'Where do you see these elements?"
'What materials did the artist use to make this picture?'
"Where do you think the artist was standing when he/she made this image?
'Was the artist close or far away from the subject? How can you tell?"
"If you see texture in this place, do you see texture repeated anywhere else?'
"Do the lines in the picture seem nervous, tired, bouncy, happy, harsh?"
"Are the colors warm or cool?'
"Is this picture light or dark?"
"Can you say more about that?"
"Are the lines bold and the **colors** soft, **or** the other way around?'
'What is similar and different about these two pictures?'

3. Interpret the message:

'Why do you think the artist made this picture?'
"What makes you say that?'
"Do the colors make you feel a certain way?'
"Does the value make you feel **a certain way?"**
'Why do you think the artist chose to represent his/her subject in this particular way?'
"Why did the artist chose these materials and this technique to **make this picture?'**
"If the artist had used different media and technique would the message have been the same?"

4. Judgement

'What have you learned from looking at this picture?'
"Do you like this picture?'*
'Would you like to get to know this artist personally?'
'Would you like to make a picture with this technique, elements, design approach?"
"What does this picture make you feel, think? Are these thoughts, feelings good, even if they're sad or confusing?'

NATIVE AMERICAN/AFRICAN MASKS
Activity Contributed by Anette Lusher

Grade level: 4th - 12th

Materials: **One gallon milk container per student.**
Assorted scraps of material, yarn, film canisters, scraps of flexible wire, hooks, nails, screws, container lids, beads, feathers, rocks, twigs, buttons, or anything else students would like to attach to their mask.
Masking tape
Wheat paste
Newspaper
Roll of paper towel
Tempera paints and brushes (economy type)

Time: **Four sessions, 45-60 minutes each**

Core Content Addressed:

Creating/Performing
Make art for a specific purpose using the elements and principles of design to communicate ideas. (2.22)

Responding
Describe and compare the characteristics and purposes of works of art representing various cultures and historical periods. (2.23, 2.24, 2.25, 2.26)

Art Process/Media
3-D papier mache, found objects

Budget: **About $1.00 per student**

Overview: Native American and African mask making projects are a wonderful means to introduce students and teachers to their own and diverse cultures. This project can be linked to a social studies unit on Native American and/or African culture to enhance learning in the areas of geography, history, culture, and traditions.

Material Preparation: The teacher should cut the back half off the milk jugs (the side with the handle), leaving the spout intact. Students can collect the scrap materials.

Introduction: Begin by brainstorming with your class the purposes of masks in various cultures. Be sure that they identify ceremonial uses and the use of masks in storytelling.

Before students design their own masks, introduce them to the mask making traditions of your target cultures. The National Gallery of Art has wonderful slide sets (available through their free loan program) representing the African and Northwest Coast Native American mask making traditions. Dover Publications has numerous books of mask designs. The International Center at the University of Kentucky has masks from Ecuador, Malaysia, and Africa that can be borrowed by teachers. There are also several children's picture books that can be used to introduce masks. (See resource list.)

Using one or more of these resources, show masks to students and lead them in a class discussion of how the elements and principles of design are used to create various emotional responses. Remind your students that different people have different responses to art work and that is fine. As a group, create a Venn diagram to compare and contrast two masks (from the same or different cultures). Discuss color and shape, symmetry vs.

asymmetry, emphasis, and focal point. Also consider the material and the function of each mask.

Activity: Session One: Show the students the materials you will be using to create your masks. Tell them you want them to create an asymmetrical mask. (If possible, have a sample or two prepared for them to view.) Ask them to make a sketch of the mask they want to create, making sure each side of the face is different (asymmetrical). Tape eyes, cheeks, and mouth (using wire, film canisters, container lids, etc.) with masking tape onto milk container. Poke holes on each side of the jug to attach string for hanging or wearing.

Session Two: Tear newspaper in long strips 1-2" wide and wet thoroughly with wheat paste diluted with water to the consistency of thick cream. Squeeze out excess by pulling the strips between your fingers and apply newspaper strips in a cross-wise fashion, forming facial features, working over the entire mask. Take whole sheets of paper towel (wet with diluted wheat paste) and apply neatly over whole mask to give it a solid, straight appearance. Let dry overnight.

Session Three: Glue or attach any embellishment desired. In spout, glue bundle of paper strips or yarns or grasses for hair.

Before going on to the painting process, divide students into groups of 3-4 students and ask each student to take his/her mask to the group table. Ask the students to interpret one another's masks as they are at this point. Instruct the student whose mask is being discussed not to say anything until the others have given their interpretation. Ask the students to express their interpretation in terms of their emotional response and the specific elements or principles of design that evoke this response. For example, "The mask looks scary to me because of the exaggerated eyebrows and the snarling shape of the lips," or "The mask looks friendly to me because the shape reminds me of a pumpkin."

Receiving feedback at this point allows the artists to assess if they are creating the effect they want. It gives them the chance to consider what they want to do with the paint to enhance the desired effect. Some students decide to change direction with their masks because they like the interpretation someone else gives.

Ask students to briefly discuss with their groups their plans for painting. Articulating their plans helps students focus their ideas.

Session Four: Paint masks. Give the masks names.

Assessment Ideas: Assess finished masks in terms of the creative use of materials to achieve an asymmetrical effect.

Writing Follow-up Activities: Read several folktales to the class and lead a discussion about folktales. Explain that folktales are stories that have been passed down orally within families and communities and carried from place to place by travelers who retold them. Ask students why these stories might have been considered important enough to retell. Are they entertaining? What other purposes might they have besides entertainment? Many folktales from Native American and African

are intended to teach moral lessons as well as to entertain. Can students think of examples of lessons that are contained in some of the folktales you have shared?

If students are not familiar with storyboards, teach them to use the storyboards to retell the main events of a story in words and pictures. (See the blank form on page 18 and the sample on page 19).

Invite students to consider their masks as a character in a story. Ask them to make a web about their character, including the character's name, appearance, personality, any special abilities or unusual characteristics, family, friends, and/or problems. Emphasize that you want original characters. Ask each student to introduce their mask character to the class.

Explain to students that your class is going to create stories or plays based on the character masks they have created. Ask them to create stories that teach lessons as well as entertain. Brainstorm some of the lessons that stories could teach (share with others, tell the truth, don't be greedy, avoid drugs, follow safety rules, etc.) You may have each student write a story or play based on his/her mask character or allow several students to create a group story or play using all their characters.

Ask them to consider the audience for their stories or plays. Will they share them with their peers, their parents, younger students, or a combination of these groups? Remind them to keep their purpose and audience in mind.

Ask students to outline the main events of the plot on a storyboard before actually writing the story or script. Have students peer edit storyboards before students go on to the next step. Ask peer editors to pay special attention to the appropriateness of the story for the target audience and the effectiveness of the story in conveying a lesson as well as entertaining. As students work from their storyboards to their finished stories, remind them to add details to more fully develop the characters and setting.

Resources:

1. National Gallery of Art
   Extension Programs
   Washington DC 20565
   Loans slide shows, videotapes, books, and teacher resource packets to schools for free. Send for catalogue. May reserve for year period at a time if done through school library. Otherwise two week loan. Must reserve four months in advance. The videos are not recommended for elementary classes, and the tapes for the slides shows are not really appropriate for this level, but the slides and reproductions are wonderful for classroom discussions. "2,000 Years" includes Northwest Coast Native American masks, and "The Creative Past of Africa" includes African masks. "The Chinese Past,, includes Chinese masks.

2. University of Kentucky Office of International Affairs, Kay Roberts, Director.
   (606) 257-8776 ext. 226

3. Books - folktales and masks
   Why the Sun and the Moon Live in the Sky retold by Elphinstone Dayrell

The Mountain Goats of Temlaham retold by William Toye
Myths and Legends of the Indians of the Southwest by Bertha Dutton and Caroline Olin
Northwest Coast Indians Coloring Book by Tom Smith

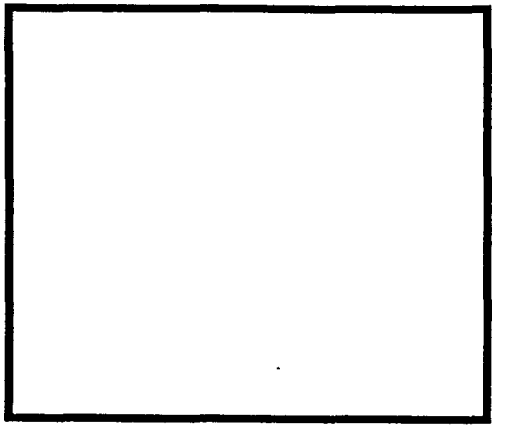
4. Dover Publications, Inc. - Source for folktales and books on masks of diverse cultures
   31 East 2nd Street
   Mineola, NY 11501

5. J.B. Speed Museum Suitcase Resources
   2035 South Third Street
   Louisville, KY 40208
   502-634-2700
   Available on a two week rental, the African and Native American suitcase resource kits include many artifacts and other educational materials. The African kit has a mask. The video, “Masks from Many Cultures,” is available as a free rental from the museum’s Sullivan Video Library.

STORYBOARD

1. _____

2. _____



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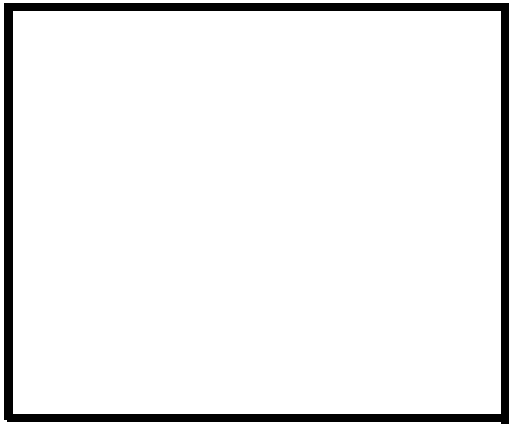

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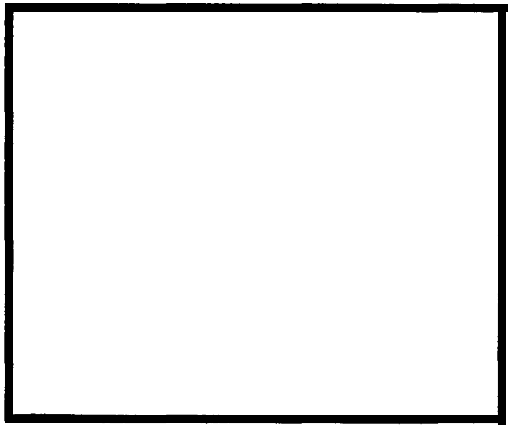
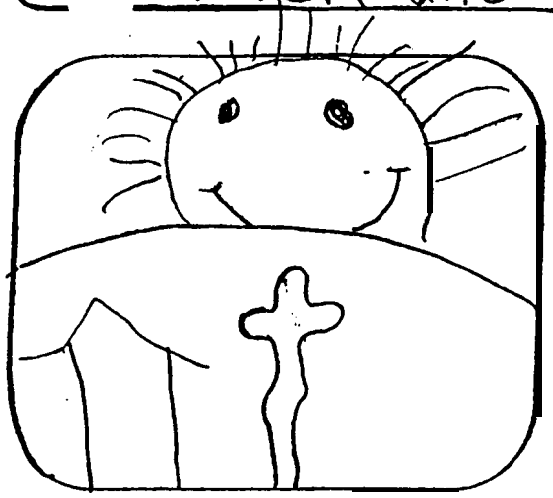


5. _____

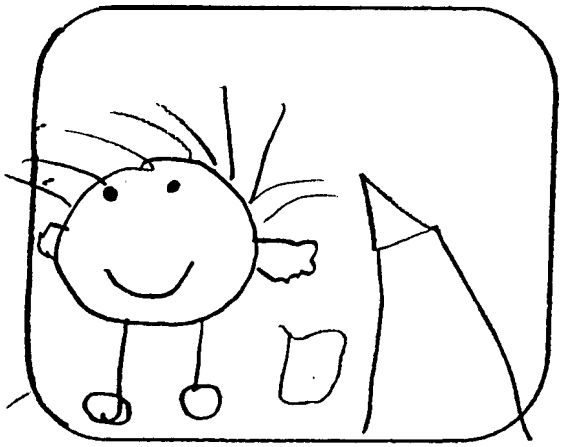
6 _____

Title. Raven and the sun

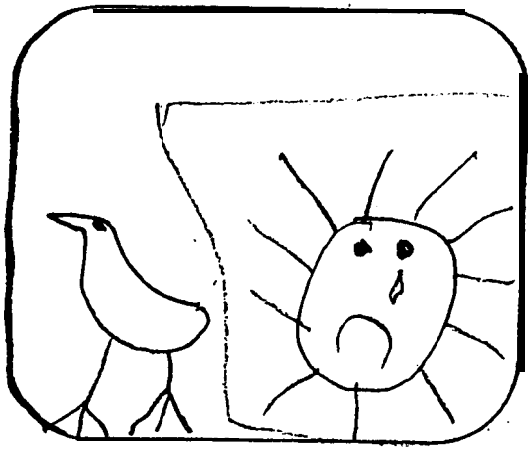
Darrell 4s



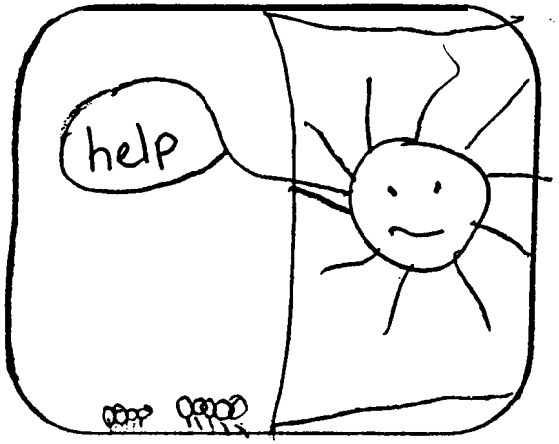
Long ago sun lived on a mountain near a village



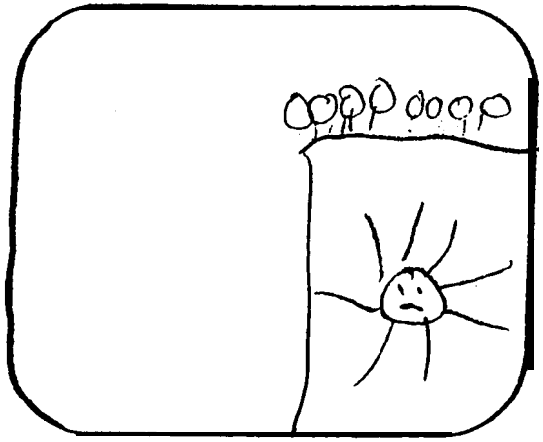
Sun ate supper in the village



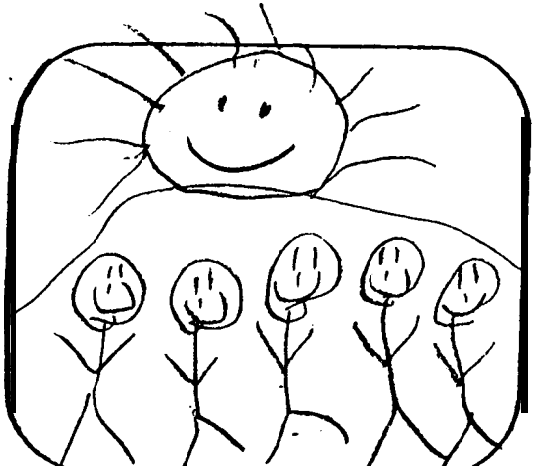
Seagull trapped sun in a box. Seagull was jelus.



One day some ants came and saw the sun in a box and the weant and got help.



But the couldnt open the box lead and they weant and got help.



the ants waent and got raven for help and raven weant to the ocean and got his friend to me in the sun

CONNECTING WITH LINES
Activity Contributed by Judy Sizemore

Grade level: Middle school

Materials: Post-it notes (one large, multi colored cube), poster boards (two per group), fine and thick tipped black markers (one of each per student), Connecting with Lines handout and Structure of a Cinquain Poem handout (one each per student), magazines to cut up, scissors (1-2 pair per group), glue sticks (1-2 Per group)
Art prints or student art work

Time: 3 sessions, 45-60 minutes each

Core Content Addressed

Responding: Describe, analyze, and interpret works of art using visual arts terminology (2.22, 2.23, 2.24)
Students demonstrate an awareness of the different genres of literature (poetry)

Overview: This activity will help students see how lines in visual art can express movement and/or emotion. They will learn to make creative connections between visual art and poetry.

Introduction: Lines are found everywhere. Ask students to find the following types of lines in the classroom: horizontal, vertical, diagonal, intersecting, parallel, straight, curved, wavy, radiating, thick, thin, long, short.

Explain that different types of lines are used in art work to express movement and/or emotions.

Activity:

Session One: Distribute thick-tipped and fine-tipped black markers to students. Tell students that you are going to describe various emotions and they are to make lines that match the emotions on the post it notes you give they. They may use the fine or thick tipped markers. They are not to make shapes (smiley faces, stars, hearts, etc.) --just lines.

Distribute a different color post it note (one per student) for each emotion. You may use the "emotion descriptions" that follow or make up your own:

1. You have just found out that you won a million dollars in the lottery, the boy (or girl) of your dreams is madly in love with you, and you have made straight A's on your report card. You are wildly happy.

2. It is the end of a perfect day. You are relaxing on the porch watching the sunset. You have your shoes off and your feet propped up on a stool. You are completely comfortable. Soft music is playing in the background. You feel totally peaceful.

3. You studied really hard for the big test and did very well, but the teacher claims you cheated (even though you did not!) and gives you a zero. Your girl friend (or boy friend) dumps you for your worst enemy, and someone knocks over your lunch tray. You are so angry you are about to explode.

(After this roller coaster of emotions, students benefit from a stretch and a few deep breaths to get back to normal before continuing.)

Divide the class into groups of 5-6 students and give each group a poster board. Ask them to arrange their post-it notes in groups on the poster board according to the color of the post-it notes (which is also sorting by the emotion). As they arrange the post-it notes, ask them to make sure they are all oriented as they were drawn. Ask them to notice if the lines in each group have any common characteristics. Ask them to label each cluster of post it notes with the emotion (happy, peaceful, angry) and then write words around the cluster that describe the lines. Distribute the Connecting with Lines hand-outs (page 23) to give them a jump start on thinking of words. They may also add synonyms for the emotions.

After completing the posters, have groups share the list of words they used. Ask students to notice if some of the same words are used by different groups to describe the same "emotion lines."

Display the posters and collect the hand-outs for re-use.

Session Two: Explain that lines can do many different things. As a class, brainstorm some of the things that lines can do (make shapes, show movement, express happiness, support, enclose, divide, converge, wiggle, point, etc.)

Divide the class into groups of 4-5 students. Give each group a poster board, 1-2 pair of scissors, a stack of magazines, glue, and black markers. Their assignment is to make a poster showing different things that lines can do. They will use cut-outs from the magazine as examples. Each example must be labeled with at least one descriptive word. Distribute the Connecting with Lines hand-out (page 23) to give them a jump start on finding words. Let each group describe their poster to the class before displaying them.

Session Three: Explain that poems can express emotions in the same way that visual art can. Tell students they are going to learn to use a form of poetry called cinquains to describe a work of art. Distribute the Structure of a Cinquain Poem hand-outs (page 24). Select an art print as an example and model the process of creating a cinquain using the formula on the hand-out. Point out that the formula for this cinquain is similar to the outline for developing an art critique on page 12 (describe, analyze, interpret, evaluate). Ask students for suggestions to create a class poem about the selected print.

Allow each student to select an art print or a piece of student art work as the basis for their own poem. Allow them to use the Connecting with Lines hand-outs and the class-created posters to find words that they might like to use.

Have the students mount an exhibit of their poems and art prints for their fellow students or parents.

Variations:

1. Use music instead of "emotion descriptions" as the basis for creating lines in Session One.
2. Write haiku instead of cinquain in Session Three.
3. Integrate this activity with an art activity focused on drawing with lines.

KET's Art on Air series has several programs that would fit well with this activity. (See Resource List)

4. Integrate this activity with Drawing the Classics in the Music section (page 76).
5. Create Video Poetry as described in the media section (page 108).

Assessment Ideas:

1. Assess the poems on the basis of how well the student incorporated words that describe lines from the art work into the poem.

Follow-up:

1. Visit a museum and develop a brochure that could be used to help future museum visitors understand the use of lines in the art work on display. Compare and contrast the use of line in various works of art. Be sure to discuss how the lines express movement and/or emotion.
2. Have students prepare an exhibit at school for other students. Use art prints or student work. Write a brochure as described above.

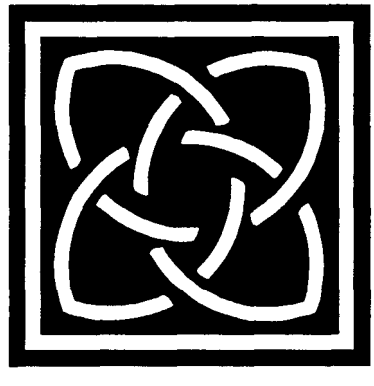
Resources: KET

600 Cooper Drive
Lexington, KY 40502-2296
I-800-945-9167

KET has produced some of the most valuable arts resources available to teachers. Many shows are block fed in the fall and can be taped for later use. Most can be purchased along with a teachers resource guide.

Art on ***AIR*** features Kentucky Arts Council roster artists presenting activities that can be done by viewers with simple classroom materials. "Walking the Line" with Rebecca Gallion steps students through the process of contour drawing. "Moving Lines" with Alice Noel immerses students in gesture drawing. "CARTography" with Cyndi Cooke shows how art and science intersect in the use of lines on maps.

Other shows in the series emphasize shape ("Geo Vistas" with Ruben Moreno and "Tessellation" with Thomas Freese) and color ("Color,, with Catherine Ruben).



CONNECTING WITH LINES

horizontal ----------

vertical IIIII

diagonal /////\\\\

parallel ==========

perpendicular LLLLLLLL

intersecting xxx+++###

crossing

curving ()()))((CCOO

straight IIIIIIII

f l u i d

rigid

radiating ********

expanding

exploding

angular **c c c < < > > > > >**

stiff

continuous

broken

- - - - - - - - - - - - - - -

undulating

SUPPORTING

strong

bold

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connecting

dividing

spiraling

floating

diverging

pressing

converging

STRUCTURE OF A CINQUAIN POEM

A cinquain has five lines and a title.

The first line is one word - a noun (a description of the art work or something you see in the art work))

The second line is two words - two adjectives (use words that describe the lines in the art work but do NOT end in -ing)

The third line is three words - three participles (use words that describe what the lines are doing in the an work and DO end in -ing)

The fourth line is a phrase beginning with “Like a . . . ."
(Use your imagination - what are you reminded of when you view the art work?)

The last line is one word - a noun (a feeling you have when you look at the art work)

EXAMPLES:

Water Lilies and Japanese Bridge

Garden,

Graceful, strong

Curving, flowing, dancing

Like a dream of summer

Peace

Nbedle House

Home,

Solid, bold

Supporting, enclosing, directing

Like a close knit family

Strength

Adinkra Printing

Activity Contributed by Ashi El-Euroa Bey

Grade level: **middle-high**

Materials for 25 students:

1. Fun Foam cut into 4" square: - one per student
2. White glue
3. Textile ink or acrylic paint (black for authentic look or assorted colors)
4. 10 black permanent markers
5. 1" foam paint brushes - one per student
6. One flat bed sheet (white or pastel -- double size) prewashed
7. Corrugated cardboard cut into 4" squares - one per student
8. Masking tape
9. Newspaper to cover tables
10. Pencils
11. Scissors - pair per student
12. Two yard sticks
13. White scrap construction paper cut into 4" squares
14. Water for clean up

Time: **two hours (can be done in two one hour sessions)**

Core Content Addressed:

Creating/Performing: Use media and processes, subject matter, symbols, ideas, and themes to communicate cultural and aesthetic values. (2.22)

Responding: Analyze, compare, contrast, and interpret the cultural and historical context of art-works using visual arts terminology. (2.22, 2.23, 2.24, 2.25, 2.26)

Art Processes/Media:

Fabric design

Overview: Students collaborate in the creation of a large mural fabric featuring a variety of meaningful symbols. These symbols, called Adinkra (or Andikera) are derived from the cultural heritage of the Ashanti people of Ghana, West Africa.

Adinkra symbols convey moral messages, inspiration, and proverbs that help individuals govern their lives. Each student creates his/her own printing block using the symbol of his/her choice. The group may work together to determine the overall pattern of the mural or smaller groups may collaborate on strips of fabric that will be sewn together to create a more authentic cloth. This project helps students develop an appreciation for the cultural context of an art process.

You will be working with paints or inks that do not wash out of clothing, so be sure to warn students to wear old clothes for this project.

Introduction: Session One: To help students understand the cultural context of Adinkra printing, introduce the project with a discussion of West African culture. Give students time to read "Adinkra Cloth: Its Origin and Purpose." Ask students to discuss how Adinkra cloth differs from commercially produced cloth used to make mass produced clothing.

Distribute packets of Adinkra symbols and ask students to interpret the meaning of various symbols by giving an example of someone who exhibits the characteristic symbolized. (If needed, get them started by sharing examples of your own.) Discuss the shapes of the symbols, considering

which are based on plant or animal motifs and which seem to be symbols of inanimate properties. Consider which are symmetrical and which are asymmetrical.

Ask each student to select a symbol that is personally meaningful.

Session Two: Makina the Stamp.

Give each student a 4" square of the following: white paper, Fun **Foam,** and cardboard. Demonstrate drawing and cutting symmetrical and asymmetrical shapes. Have students practice drawing their chosen symbol on the piece of paper. When they have completed the drawing, have them cut out the symbol and trace it onto the Fun Foam. (If some of the symbols are too difficult for your students to draw, you may enlarge the symbols to the appropriate size on the copy machine for them to cut out.) When tracing is complete, cut out the symbol and glue it to the cardboard.

Stamping the Fabric

Place two 6' tables side by side and cover with newspaper. Place bed sheet on tables. (If the mural will be worked on in small groups, cut the fabric into strips about 9" to 11" wide and 6' long. Students must keep in mind that the strips will be sewn together and leave one inch wide borders on each long edge. A line may be drawn on each edge as a reminder.)

Using the yard sticks, draw lines with black markers to divide the sheet into equal blocks about 9" square. Decide which shapes will be used in each block. Discuss principles of design such as rhythm, repetition, unity, and variety.

Practice stamping on some scrap paper before printing on the sheet. Hold the stamp by the edges of the cardboard. Use a foam brush to brush an even, thin coating of paint or textile ink on the raised Fun Foam and press the stamp against the paper. When you have a feel for how much paint is needed, begin to print on the fabric, starting in the center and working toward the edges. Be careful not to lean against the fresh paint.

If the sheet is stamped in one solid piece, use bright markers to make tiny marks along the dividing lines to look like stitches. If you have cut your sheet into strips, allow the strips to dry thoroughly before stitching them together, using brightly colored thread.

Variations:

1. Have each student stamp a piece of stiff tagboard to use as a cover for a personal journal.
2. Let students stamp on poster board to make Adinkra posters.
3. Stamp on tee-shirts.

Writing Activities:

1. Write a how-to story about making the Adinkra mural. Remind students that a how-to is more than a set of directions. Before readers will read a how-to story, the writer must catch their attention. Brainstorm a list of people who might be interested in learning how to do an Adinkra project (artists, teachers, camp counselors, other students). Ask each student to select a target audience and think of three reasons why those people would like to learn about an Adinkra project. Model how to write an effective lead (or "hook,,) to entice a

selected target audience to read your story. (For an audience of teachers, for example, you might begin with, “Are you looking for a project that will build the cooperative skills of your students as they learn about African culture and develop their creativity? Adinkra printing is the project for you.“)

The body of the story will contain the list of materials and clear directions for completing the activity. Encourage students to include sketches and diagrams wherever it is appropriate.

The piece must have a strong conclusion. This could give the reader some ideas on how to use the finished product or suggest other related activities to explore.

A good, year long writing project is to have different groups of students take the responsibility for writing how-to stories about each art activity. At the end of the year, all the stories are copied and bound as books for the students. Many students use these class-created books to do art projects during the summer, either for themselves or in a summer job with youngsters.

2. Write a personal narrative about the symbol you selected and what it represents in your life. Again, consider your audience. Some students like to write these pieces as very personal statements for themselves, to reflect upon and record their own private thoughts and feelings. They may prefer not to share these with anyone. Some students like to write the pieces for parents or others who have had a profound influence on their lives. Bound in a book stamped with an Adinkra symbol, these make wonderful gifts. Many classes like to bind these personal narratives, each stamped with the person’s chosen symbol, as a class yearbook.

3. Write an article for your local newspaper about your Adinkra project to inform the community about the type of art projects your class is doing. Compare and contrast your class project with the actual process of Adinkra printing as practiced in West Africa. Explain what you have learned form the project about art and about cultures.

4. After doing further research, write a report for your fellow students to explain the role of art in West African society. Be sure to use many examples.

This also makes a wonderful class project. If different groups of students take the responsibility for writing about art in different historic and contemporary cultures, you can publish a book that will be a valuable addition to your school and public libraries.

Resources:

1. National Museum of African Art
   Washington, DC
   Several videos are available on loan that are suitable for grades 4-12.
   Their hand-outs of Adinkra symbols are reproduced (with permission) on the following pages.
2. Made in West Africa by Christine Price (E.P. Dutton & Co., NY)
3. Contemporary African Arts and Crafts by Thelma Newman Crown
   (Publishers, Inc., NY)

Adinkra Cloth: Its Origin and Purpose
by Ashi El-Euroa Bey

The Ashanti people of Ghana, West Africa, conduct elaborate funeral and memorial services, held to bid farewell to departed souls. Fabric printed with Adinkra symbols plays an important role in this society's tradition of paying homage to their ancestors. Originally the fabric was used only for funeral rites. Adinkra fabric, hand printed with shiny, black symbols, is worn by mourners during the period of mourning. The Adinkra symbols represent proverbs and morals that are used to govern every day life. The symbols often reflect the way that the mourner feels about the departed soul or about life in general.

Through the years, the use of this fabric has changed. Adinkra fabric is now used for many occasions. Musicians and dancers often wrap themselves in this cloth. The costumes are very full and graceful. The fabric is also used for home decorating. Traditionally, the symbols are printed on white fabric for men and pastel fabric for women.

One legend about the origin of this craft tells of a king named King Adinkra, who ruled a large kingdom that encompassed Ghana as well as the Ivory Coast. This kingdom was named Guyaman. This king was supposedly killed during a civil war about the beginning of the nineteenth century. The Ashanti people took his robe, which was covered with symbols, as a trophy. They began to make fabric printed with symbols and named the craft after the king.

The symbols convey moral messages. They give us guidance in conducting our daily affairs so that we become responsible members of society. The symbols are often designed using patterns of life forms, such as birds, butterflies, plants, flowers, animals, or even hair styles. Some symbols are abstract representations of concepts such as justice or authority.

The Adinkra Process

Usually an entire village is involved in the process of making Adinkra fabric. The cotton for the fabric is grown and woven in the village. One man is usually responsible for making stamps, another for making the ink, and others will do the stamping. The authentic cloths are made from strips of thickly woven cotton ranging from 8" to 14" in width. These strips are sewn together by young boys using brightly colored thread. The fabric is then printed with hand carved stamps and natural ink made from the bark of the badee tree. The women of the village take the fabric to the market place, completing this collaborative effort.

Adinkra Ink

Bark is peeled from a badee tree and soaked in water overnight in five gallon drums. The bark is then pounded and boiled in the same water every day

for a week until the mixture is as thick as tar. During the last few days, iron ore stone is added as a mordant, which makes the dye turn black. Once the mixture is cooled, egg white is added to the dye stuff to give a glossy characteristic to the stamped patterns. This process yields one half gallon of dye.

Adinkra Stamps

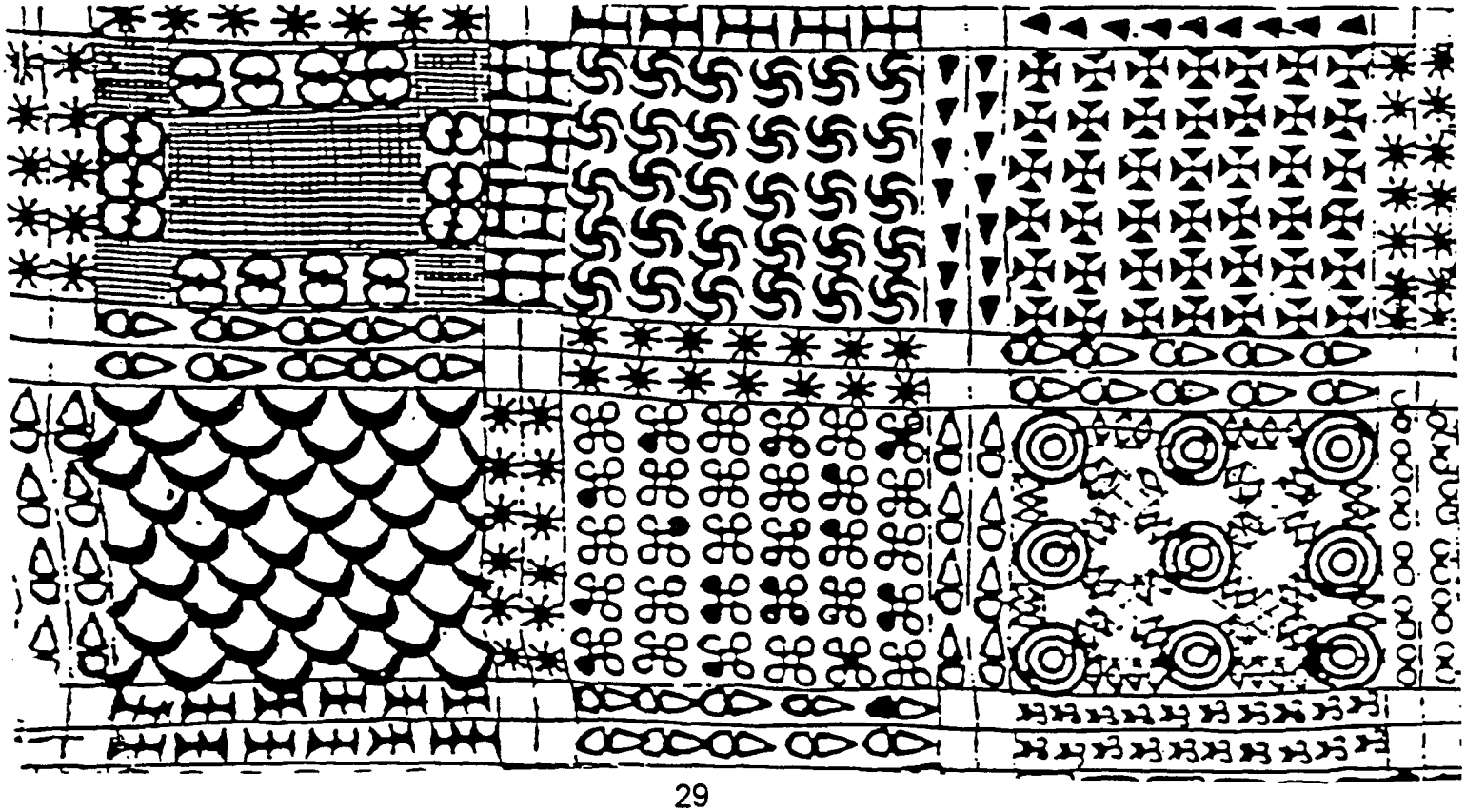
There are over 300 different Adinkra symbols. A gourd named a calabash is carved to make the stamps. The positive area is the part that will be stamped onto the fabric so the negative areas are cut away. Long handles are attached to the back of the stamps.

Stamping the Fabric

The Fabric is stretched tightly over a padded, wooden frame. The teeth of a carved wooden comb are dipped into the dye and dragged across the width of the fabric to create lines intersecting at right angles. These lines divide the fabric into bordered areas in a consistent, symmetrical pattern. The Adinkra stamps are dipped in the ink, the excess ink shaken off, and the stamp pressed onto the fabric. Each stamp is usually printed in clusters of six or eight, creating a design within each bordered area. When the fabric is completed, it is placed in the sun to dry. The fabric must be cured for two years before it will be washable.

Adinkra Pattern

Courtesy of the National Museum of African Art



Adinkra Symbols

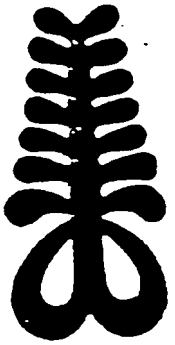
Courtesy of the National Museum of African Art

AKOMA
"The heart"
Symbol of patience, endurance, consistency

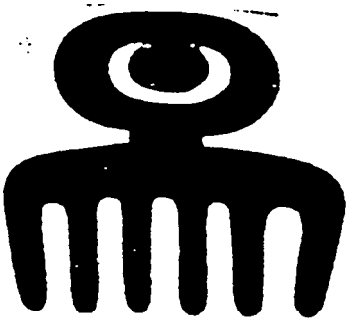
NKYIN KYIN
"Twistings"
Toughness, ability to withstand hardships

KWATAKYE ATIKO
"The back of Kwatakye's head"
Kwatakye was a war captain of an Asante king

BI NKA BI
"Bite not one another"
Symbol of justice, fair play, unity, and freedom



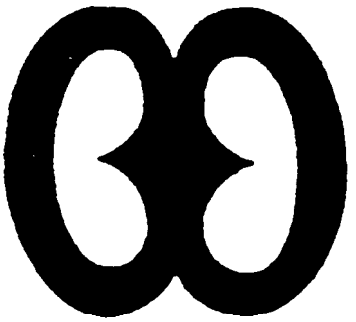
AYA
'The fern"
'I am not afraid of you, I am independent of you."



DUAFE
'Wooden comb
Symbol of the good things about women: patience, fondness, and care

GYE NYAME
"Except God, I fear none."
Symbol of Supreme God

AKOFENA
'State swords"
Symbol of heroic deeds



NYAME BIRIBI WO SORO
"God, there is something in Heaven. Let it reach me." Symbol of hope

Thematic Exhibitions

Activity Contributed by Martin Rollins

Grade level:	**middle-high**
Materials	**1. Art print postcards (preferably laminated) about 200 per class** **2. Construction paper package, asst. colors** **3. White glue** **4. Post-it notes - one pack**
Time	**60 minutes for practice activity.**
Core Content Addressed:	
	Creating/Performing: Know how media, processes, subject matter, symbols, ideas, and themes communicate cultural and aesthetic values. (2.22, 2.25, 2.26) **Responding: Defend personal interpretations of works of art by using reasoned arguments. (2,23,** 2.24)

Overview: Creating a strong piece of art is only one part of the work that artists must undertake. They must also be able to present their work to the public. If they are arranging a display at an art show, they must have a sense of how to put together an exhibition.

Gallery managers and museum curators are also involved in presenting art work to the public and must make decisions about how to group art work to make an effective exhibition.

Students can practice the skills of organizing an exhibition using art print postcards and then use these skills to mount a student art show. This works best after students have accumulated several works of art so that you have a good selection for your exhibit.

Materials: Art print postcards are available from a variety of sources. Dover Publications (31 East 2nd Street, Mineola, NY 11501) has excellent sets of postcards at very reasonable prices. Be sure to purchase a diverse group of postcard prints and mix the postcards from different sets when you give them to the groups of students. If you laminate the cards, you can re-use them for years.

Activity: Divide the class into four groups and present the following situation to them:

Each group represents a committee overseeing the installation of an exhibition at an art museum. Although the museum has an excellent selection of artworks, no one has yet decided which works to put on view. Your group must come up with a theme for the museum's upcoming show schedule. The theme will be the thread that runs through all the works at the exhibition - the idea that pulls them all together. Your group will want to consider the following:

Keep in mind that the theme for the show should not be either too complicated or too simple. You'll want to have artworks that work together visually, but also have some variety.

- Themes that you might consider are works that are related in their subject matter, their materials, their time periods, etc.

To help you in your work you have a selection of postcards that represent the works of art . (At this point give a pack of about 50 postcards to the leader of each group.) As a group, sort through them and mount an exhibition of 15-21 works of art that best reflect your chosen theme. Not only should the works reflect your theme, the works should be strong works.

The two groups may negotiate with one another to trade works of art if mutually acceptable terms can be arranged.

After you have made your selections, collectively come up with a name for your exhibition. Mount your exhibition on the construction paper to make an effective display. Use the Post-it notes for title cards.

Collectively write a curator's statement citing the reasons that you chose the works that you did for this exhibition.

Each group will present their mini-exhibition to the other groups.

Once you have practiced on the postcards, you are ready to mount a student art show. There are many factors to consider. First, which works should be grouped together in each area of the exhibition? As with the postcards, make sure you have a selection that works together visually *and* reflects a common theme. What do you want to do to enhance the backdrop for the display? How can you mount each piece to show it to best advantage? Do you want all works displayed at the same height? What information should be included on the title cards? How should you publicize the exhibition? Who will make posters? Who will write an announcement for the local paper?

As the works are grouped, have the students whose works are going to be exhibited together write a curator's statement for their section of the exhibition. Ask them to be sure to consider the audience that is likely to come to their exhibition. They do not want their curator's statement to be too complex, but they also want to avoid "talking down" to their audience.

Related Field Trips: The best way for students to see how exhibitions are mounted at real museums is to visit a real museum. The Singletary Center for the Arts at the University of Kentucky (606-257-5716) provides age appropriate tours, as does the J.B. Speed Art Museum (502-634-2700) in Louisville. Universities and colleges also have student art shows that your students can attend. You could also take your students to visit a gallery, such as the Kentucky Art and Craft Foundation in Louisville (502-589-0102), the Kentucky Folk Art Center in Morehead (606-783-2204) the Kentucky Gallery of Fine Crafts and Art in Lexington, David Appalachian Crafts in David ((606-886-2377) or at the Mountain Arts Center in Prestonsburg ((606-889-9125, extension 26). You

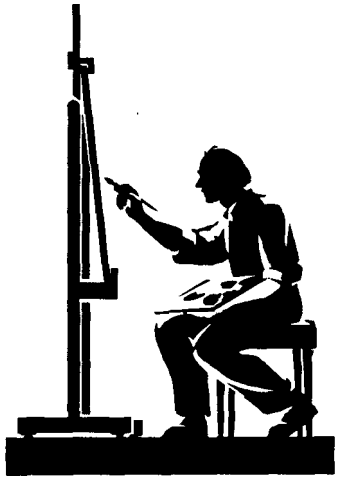
might consider a field trip to the art fair sponsored in Berea each fall and spring by the Kentucky Guild of Artists and Craftsmen. Contact the Guild at 606-986-3192 for a curriculum guide and/or to arrange a tour. There are many other museums, galleries, and fairs in the state.

If you are able to take your students to see art displayed in a variety of formats, you could allow them to decide which format they prefer for their own exhibition. Ask each student or group of students to make a presentation (written, oral, or a skit) to present their reasons for wanting a certain type of exhibition and then allow the class to reach a consensus.

Alternative "Field Trips": Another way to extend your students' experience with exhibitions is to borrow sets of slides (free) from the National Gallery of Art. (Write to National Gallery of Art Extension Programs, Washington DC 20565 for a catalogue.) Some slide sets are organized by culture, some by a particular art movement, some by qualities such as the use of light or color.

The J. B. Speed Museum has an excellent collection of arts videos at their Sullivan Video Library. Call Manjisi Menezes at 502-564-2734 to arrange a free rental. The videos explore themes such as art and cultures, art movements, art media, artistic styles, and art with a message,

You can also expand your students' art world by taking virtual field trips to museums and galleries on the World Wide Web. Visit the Louvre at http://mistral.culture.fr/louvre/ and you can download works of art to make your own mini print set. Students can view works of art and read statements written by curators about current exhibitions and permanent collections. (This information is available in English, French, Spanish, or Japanese, if you want to integrate this with a language class.) How does the written information enhance your understanding of the artwork?



Elementary Art Assessment

COLOR THEORY
Primary, Secondary, Warm, Cool,
Neutral and Hue

ELEMENTS OF ART
Color, Line, Shape/Form
Texture

PRINCIPLES OF DESIGN
Balance (symmetry), Pattern,
Contrast (light & dark),
Emphasis (focal point)

CULTURES
Native American, West African (Ivory Coast),
Early American (Folk/Appalachian)

PERIODS
Realistic/Naturalistic vs. Abstract/Symbolic

MEDIA
Crayon, Paint, Fabric, Yarn, Paper, Clay,
Papier-mache, Stone, Wood, Metal

PROCESSES
Pencil Drawing, Painting, Sculpture, Weaving

PURPOSES OF ART
Expressive - express emotions & ideas
Narrative - describe & illustrate experience
Decorative - decorate objects
Useful - functional

SUBJECT MATTER
Portrait
Landscape

Jimmie Dee Kelley

MS Art Assessment

COLOR THEORY
Hues & Value (tints & shades),
Monochromatic

ELEMENTS OF ART
Space (positive/negative/perspective),
Value (light & shadow), Line,
Shape/Form, Texture

PRINCIPLES OF DESIGN
Emphasis, Repetition,
Contrast, Balance (symmetry/asymmetry)

CULTURES
Asian

SUBJECT MATTER
Still Life

MEDIA
Paint (tempera/watercolor), Fibers, ink,
Pastels, Clay, Papier-mache, Found
Objects, Wood, Metal, Stone

PROCESSES
Painting, Fabric Design, Printmaking,
Ceramics, Sculpture

PURPOSES OF ART
Expressive (Personal Expression),
Narrative (Make a Point),
imitate Nature: Mimetic
(Reflect the World), Ritual, Celebration,
Commemoration, Architecture

PERIODS OF HISTORY
Ancient & tribal cultures, Renaissance,
19th Century: impressionism /
Realism / Naturalism

Jimmie Dee Kelley

HS Art Assessment

COLOR THEORY
Analogous, Complementary, Monochromatic, intensity (Brightness & Dullness), Triadic

PRINCIPLES OF DESIGN
Movement, Rhythm, Proportion, Unity, Variety, Transition/Gradation

CULTURE/GENERAL TRENDS
Egyptian, American, European, Latin American

Jimmie Dee Kelley

MEDIA
Oil & Chalk Pastels, Paint (Acrylic, Tempera, Watercolor), ink, Wood (Constructive), Plaster, Paper, Clay, Photography, Computer Design, Oil Paint, Metal, Stone

PROCESSES
Drawing, Textiles, Painting, Photography, Computers

PURPOSES OF ART
Formalist (Arrangement of Elements & Principles), Persuasion

PERIODS OF HISTORY
Classical Greek & Roman, Medieval, Baroque, 19th Century (Neo-Classicism, Expressionism), Modern/Contemporary

Historical and Cultural Awareness

URPOSES OF ART

Expressive
Narrative
Decorative
Functional
Mimetic
Ritual
Celebration
Commemoration
Architecture
Formalist
Persuasion

PERIODS OF HISTORY

Ancient
Classicism
Medieval
Renaissance
Baroque
Neo-Classicism
Expressionism
Realism
Impressionism
Naturalism
Modern/Contemporary

CULTURES

Native American
West African (Ivory Coast)
Early American (Folk/ Appalachian)
Asian
Egyptian
American
European
Latin American

Jimmie Dee Kelley

Dance and Creative Movement

Dance and creative movement can be both response and expression. Sometimes dance is a direct, physical response to music. At other times we dance to express ourselves in a way that bypasses (and in some ways surpasses) verbal expression. Dance and poetry can make a wonderful combination. Poetry can be created to interpret dance, or dance can be used to interpret poetry. Visual art combines well with dance in the form of backdrops, costumes, and props. Visual art can also be used to capture and freeze movement (as in the paintings of Edgar Degas), while dance can be used to interpret the motion implied in visual art. Dance, music, art, and writing can be combined in theatrical pieces ranging from spontaneous classroom improvisations (See "Sound Stories" in the Music Section) to full fledged productions.

There is a strong link between movement activities, sensory integration, and the development of language abilities. Allowing time each day for creative movement activities can enhance the development of skills that underlie academic skills. Two books that are particularly helpful for creative movement activities in the primary and elementary classrooms are Hello Toes! Movement Games for Children by Anne Lief Barlin and Nurit Kalev (Princeton Book Company - accompanying cassette available) and Kids Make Music by Avery Hart and Paul Mantell (Williamson Publishing).

Students are usually stimulated to be highly verbal during or after a creative movement activity. An active discussion during or after a dance or creative movement activity can help students to translate the experience into words. It is extremely helpful to have oral discussions about dance before attempting writing activities. Developing and internalizing dance vocabulary is an important precursor to writing analytically or critically about dance.

KET has a number of excellent videos on dance, including "Dancing Threads," "Clogging at Natural Bridge," and several of the "Arts Alive" and "Arts Express" episodes. It is important for students to see live dance performances as well as televised performances. The Kentucky Center for the Arts in Louisville, the Mountain Arts Center in Prestonsburg, the Center for Rural Development in Somerset, and the Singletary Center for the Arts at the University of Kentucky in Lexington all have performances suitable for students. There are many local performances that would also be excellent. And of course, your KAC dancer-in-residence can perform for classes or a school assembly.

Teachers are sometimes intimidated by the thought of teaching dance. Many assume that middle and high school students will resist dancing. All the activities in this section are written to maximize the comfort level of the teachers. They have all been used repeatedly with students at various levels with excellent success. Usually, if teachers assume that their students will enjoy the opportunity to dance, they do!

INSTANT CHOREOGRAPHY
Activity Contributed by Judy Sizemore

Grade level: Upper primary-middle
Materials: Movement in Dance handouts - one per student
Time: 30-45 minutes
Core Content Addressed

Creating/Performing: Generate movement ideas which could be used to compose a dance using locomotor and non locomotor movement. (2.22)

Responding: Recognize that expressive dances are composed of locomotor and non-locomotor movements that demonstrate space, time, and force/energy elements. (2.23)

Identify and recognize locomotor and non-locomotor movements that can be used to create dance. (1.15, 2.22)

Identify and recognize elements of space, time, and force. (1.15, 2.22)

Overview: This activity is intended as a quick, fun game to introduce terminology relating to the elements of dance. Your objective is not a polished performance.

Previous lesson: This will work best if students have had some previous experience with simple dances.

Introduction: Explain that all dances are combinations of different movements. Some movements are locomotor and some are nonlocomotor. When your feet move, the movement is locomotor. When your feet stay in one place, the movement is nonlocomotor. Ask students to brainstorm a list of locomotor and nonlocomotor movements.

Activity: Divide students into groups of 4-5. Ask each group to select a team leader and a recorder. The recorder will need pencil and paper. Pass out the Movement in Dance handouts.

Explain that you are going to ask a series of questions. The team leader's job is to point to one person in his/her group to respond to the question for that group. The recorder is to record the answer. The team leader must make sure each person has a chance to answer at least once. (The leader may point to the recorder.)

Ask these questions and be sure the answers are being recorded in each group:

1. Name a number between one and five.
2. Name a nonlocomotor movement.
3. Name a number between one and five.
4. Name a locomotor movement.
5. Name a number between one and five.
6. Name a nonlocomotor movement.
7. Name a number between one and five.
8. Name a locomotor movement.

Tell students that they have just made a list of the movements that they will use in choreographing (creating) their own original group dance. However, they will need to make additional decisions about the tempo of the dance, the direction, level, and force of the movements. Look at the Movement in Dance handouts together and go over the terms quickly.

Move tables and desks against the wall and assign each group an area. Remind them to bring their movement lists with them to their area. Using their list as a guide, have each group choreograph a dance. For accompanying music, they can sing a tune they already know or make up a tune. They can clap and snap the rhythm. The lyrics should describe the movements they are making. Give the groups 10-15 minutes to come up with a dance. Allow time for them to perform for one another.

Variations:

1. Generate your own list of locomotor and nonlocomotor movements based on class brainstorming.
2. Provide rhythm instruments.
3. Assign a theme such as animal movements and ask students to make up lyrics reflecting that theme.
4. Allow time for all students to learn one another's dance.

Assessment Ideas:

1. Informally assess student use of appropriate terminology throughout the activity.
2. Ask students to describe the sequence of movements in another group's dance (in writing or verbally). Assess the use of appropriate terminology.
3. Ask students to list three locomotor movements and three nonlocomotor movements.

Follow-up:

1. Do a simple folk dance and ask students to describe the movements in the dance.
2. Watch a dance performance and ask students to describe the movements of the dancers. Which movements are locomotor? Which are nonlocomotor? What do they notice about levels and directions? What is the tempo? Does it vary? Are the movements light or heavy? Smooth or sharp?

MOVEMENT IN DANCE

The basis of dance is the combination of locomotor and nonlocomotor movements.

Locomotor movements	Nonlocomotor movements
walk	bend
run	stretch
hop	twist
jump	shake
leap	
slide	
skip	
gallop	

Movements are made in space in different directions and at different levels.

Directions: up, down, forward, backward, right, left
Levels: high, medium, low

Movements are made at different speeds (tempos).

Tempos: fast, slow

Movements are made with different types of force or energy.

Force: heavy/light, sharp/smooth

Harvest Dances: Using KET Resources
Activity Contributed by Judy Sizemore

Grade level:	**Upper primary-middle**
Materials:	**"Dancing Threads" video - available from KET**
Time:	**three sessions - 60 minutes each Additional sessions for optional follow up activities.**
Core Content Addressed:	
	Creating/Performing: Perform a folk dance. (2.22, 2.25)
	Responding: Recognize that dance is a way of expressing the culture and history of a particular group of people. (2.25, 2.26)

Overview: One of the easiest ways for a teacher to expand on an artist residency is to utilize the video resources of KET. Many of the Kentucky Arts Council's roster artists appear on series like "Arts on AIR," "Old Music for New Ears," and "Telling Tales."

"Dancing Threads" is an interactive video experience that introduces students to folk dances from the Appalachian, Native American, and African American traditions. You will want to watch them before your class session to familiarize yourself with the dances and the cultural context. You may want to try to find some props that students can use for the Zuni Harvest Dance.

The video teaches your students step by step how to perform the dances. All you have to do is hit the "pause" button and give your students time to try out the steps. Better yet, join them in the fun. Your example is the greatest motivation of all.

Introduction: Before watching the video,. lead your students in a brainstorming session exploring the question of why people dance. Record all their thoughts on a large chart paper and save it for the third session.

Session One: Learn "Going to Boston." Save the last ten minutes of class to watch the interview with Jean Ritchie at the end of the tape.

Session Two: Learn the "Zuni Harvest Dance."

Session Three: Work as a group to create a Venn diagram comparing and contrasting the "Zuni Harvest Dance" and "Going to Boston." Be sure students consider the following points:

How were the elements of dance used? Compare and contrast the use of space (line and circle formations, pathways, directions), the tempo, and the force/energy of the movements.

What purposes did the dances serve in their respective cultures?

Were all the movements set in patterns or was there some improvisation?

What was the role of the lead dancers?

What music was used for accompaniment?

What did people wear? Were there any dance props?

Ask students to compare and contrast these two dances with dances that are more familiar to them in their lives. When do they dance? How? With whom? For what purpose? Have they seen any dance performances? What is the difference between dances that are performed for an audience and dances that are for participation?

Bring out your chart of the purposes of dance and see if you want to add to your ideas. Group some of your purposes into broad categories like social, ceremonial, recreational, traditional, expressive, narrative, and artistic.

Ask students if they think the dances of today are similar to the dances their parents, grandparents, and great grandparents did. Give them an out-of-class assignment to find older people to interview who can tell them about the dances of their youth. Ask students to find out not only the types of dances that were popular, but also where dances were held, who attended the dances, and if they were associated with other events like holidays. Were the dances just social events for young people or were they community events? Were there different types of dances for different occasions? In other words, focus on the cultural context and purpose of the dances, not just the dances themselves. Brainstorm a list of questions for students to ask their interviewees.

Ask students to write a story based on their interview. They might call their stories something like “Grandma’s Dancing Days” or “Daddy Did the Twist.”

Keep in mind that dances varied from place to place and from family to family. As Jean Ritchie points out, many families considered dancing sinful. Many still do. Be sensitive to the religious beliefs of your students on this issue.

Are there dance traditions such as clogging or folk dances that have been passed down from generation to generation in your community? Invite someone to your class who can demonstrate these dances to the students. Help your class to interview the person, asking them to tell you about how they learned the dances and from whom.

When you have collected information about the dance traditions of your community, invite your class to organize a “Dance History Event,, featuring dances of the 1950’s, 1940’s, 1930’s and 1920’s. Invite other classes, parents, and grandparents to your performance. Certain students might like to dress in the styles of each era and demonstrate/teach a popular dance from that time. You will need suitable music and students announcers who can give a brief introduction to the role of dance in each era. You can also involve your students in publicizing the event - writing announcements for the local newspaper and radio stations, producing posters, and making invitations for families.

Take pictures of the dance performance and put together a class scrap book about the dancing history of your community. Include the stories the students wrote based on their interviews. If you have access to old yearbooks with photos of dances of the past, copy some pictures to include in the scrap book, especially if you can find relatives of your students or teachers. Students can take turns checking the book out to share with their families. At the end of the year, the book can be donated to the school or public library.

Other Follow-up Activities: Once you have learned about the dance traditions of your own community, explore the dance traditions of diverse cultures. Analyze the dances using the Elements of Dance web on page 54. A sample of a web completed about “Going to Boston” is included on page 55.

You may want to plan another dance performance to introduce diverse dance traditions to your fellow students and parents.

“Into the Circle: An Introduction to Native American Pow-Wows,” a video for primary-fifth grade, and “Dancing: The Pleasure, Power, and Art of Movement,” an eight video set for middle and high school, explore the purposes of dance in diverse cultures. The “Musical Heritage Videos”, suitable for late elementary-high school, explore music and dance traditions of American Folk, Country and Western, Africa, India, Japan, Latin America, the Middle East, Russia, the Middle Ages, and Jazz. The videos are available from Music in Motion (800-445-0649) and other suppliers.

Creating a Dance Phrase
Activity Contributed by Carla Gover

Grade level:	**middle-high**
Materials:	**hand drum for teacher (or other rhythmic device)**
rime:	**3 sessions, 60 minutes each**

Core Content Addressed:

Creating/Performing: **Generate movements for choreography through improvisation using specific space, time, and force elements in dance styles (modem) (2.22)**
Describe the style, form, and elements of a dance observed on video and identify the theme presented. (2.23)
Accurately recall and reproduce movement, memorizing a dance sequence at least 32 counts in length and reproducing a rhythmic pattern by playing an instrument (1.15, 2.22, 2.23)

Responding: **Describe the movements and dance elements in a live or videotaped performance using appropriate dance terminology. (2.23)**

Overview: Modern dance is an excellent medium to begin teaching the elements of dance. It is one of the freest and most expressive of all forms of dance, and even the novice can learn to create simple phrases. It is also easier for the regular classroom teacher to employ modern dance activities than other, more specialized, forms of dance.

Introduction: Review the elements of dance (see Movement Glossary) with students and see how many of those elements students can identify in popular dance, or video clips of dance the class watches together (folk dances, ballet, jazz, line dance - anything is fair game for analysis). Have students use the Elements of Dance Web on page 54 to focus their comments. (A sample of a completed web is included on page 55.) This will get students thinking about the elements in an environment that is familiar and safe.

Activity: Session One: For the exercise, students should be taken to the gym. The teacher may lead the students through simple warm-up exercises. When the class is ready to begin, the teacher should take drum in hand and tell the students that they will be learning to think about the different elements of dance so that they can combine them into a dance phrase. (NOTE: This activity does not require previous drumming experience. All that is needed is a clear grasp of the activity. Just remember that by keeping a solid beat, and making clear the variations in tempo and dynamics, you will help the students to make these differences clear in their dancing. Think of it as “directing with a drum.“)

Start by making sure students know the difference between locomotor and non-locomotor movements, and tell them that they will mainly be using locomotor movements today. Explain that dance consists of combinations of locomotor and non-locomotor movements. The teacher will play a slow, steady drumbeat while the students are instructed to walk around the room, breathing in time with the drum. Throughout the course of the exercise, the tempo and pitch of the drum might change considerably. Be sure to give students time to explore each new movement before moving on to the next.

The teacher should say something like this: "The first thing you will think about is level. While continuing to move around the gym, taking up lots of space, show me movement on a low level. You can crawl, slither, hop, slink - you just need to be close to the floor. (Let students explore this.) Now, begin to show me high levels. You can even add leaps and jumps. Anything that emphasizes HIGH. (Steady drumbeat for several counts.) Now I want to see some direction changes. Every four beats I want you to go a new direction, and the drum will signal your movement. (Beat a rhythm that emphasizes the last beat - one, two, three, FOUR, one, two, etc.) Now, I'm going to speed up the tempo, so I want you to move faster, in any direction. (Continue for several beats.) Now show me slower movements. (Slow the drum for several beats.)

"The next thing I want you to think about is force. I want to see some sharp movements. Think martial arts. Very forceful movements. (Let the drumbeats be staccato.) Now shift into soft movements, as if you were moving through molasses. (Softer, more muffled drumbeats.)

"Finally, I want you to think about shape. Let's make some different shapes - high, low, medium. Any kind of shapes. Be a tree, be a ballet dancer, be a very old person, be a triangle - any shape goes. When you're making a shape, you're making a non-locomotor movement. Now, as the drum fades, I want you to melt into the floor." (Let the drum fade out slowly and gradually.)

Lead students in a quick recall of the movements they experienced and have them use similes - not adjectives! - to describe how they felt. In other words, they cannot say, "When I was slithering, I felt silly." They would have to say something like, "When I was slithering, I felt like a snake" or "When I was moving quickly in ***all*** directions, I felt like a leaf blown by the wind." Encourage students to be creative in the images they share.

Session Two: During the second session, the teacher will have the students create a phrase, or a sequence of movements that has a beginning, middle, and end, emphasizing that this is the basic principle of composition. Again, the gym is the best space for this activity. As they did in the first session, the students will improvise movements in response to instructions given by the teacher. They will follow this sequence:

1. Using the drum, the teacher will have the students come out to the center of the floor on a low level, at a moderate tempo. (The counts can be very flexible here.)

2. As the students approach the center, the teacher will strike the drum hard once and pause. Wherever the students are, they will have to find a low shape.

3. The drum will start again, and students will melt into a new, high level shape. Again, when the drum pauses, the students freeze.

4. The drum will start again, and the students will melt out of their shapes and begin to move slowly around the room.

5. The drum should then speed up, and students be instructed to move at a fast tempo.

6. Then students should be asked to leave the floor using sharp movements.

Lead students in orally reviewing the sequence of movements to help cement the order in their minds. Repeat the entire sequence at least three times, asking students to use the same movements each time. Each student has now created an individual dance phrase.

Split students into groups of three and have each member of the group teach their phrase to the others to create a longer dance. Performing as a group, they can do one phrase after another. As they refine their performance, ask each group to think of similes to describe the movements they are making and to record the similes. Ask them to use the images they are creating with their similes to think of a name for their dance.

Allow time for each group to perform for the other groups. Ask the students in the audience to think of verbs to describe the movements they are observing. Emphasize that you want action verbs but they cannot use the word "move." For example, they cannot say, "They moved quickly" or "They moved like they were in low gravity." Instead they should say, "They slid, they leapt, they bounced, they gyrated, they fluttered," etc. Record the verbs suggested by the audience for each group. Save the similes and the verb lists.

Session Three: Give each group the similes they wrote and the lists of verbs suggested by the audience to describe their dance. Allow them time to write a poem based on the images and verbs. The poem does not have to include all the images or verbs. They are just useful as a starting point.

You may allow your students free choice or assign a particular type of poetry, such as haiku, cinquain, free verse, or quatrain. They may want to experiment with rhyme and meter. They may want to do one poem for the entire dance, one stanza per phrase, or a separate poem for each phrase.

The diamante is an effective type of poem for pointing out the contrast in different parts of a dance phrase. A diamante has seven lines and forms the

rough outline of a diamond. It is built around two contrasting elements. In the following example, students used animal imagery to describe the movements of a phrase of their dance. The movement of the first animal is described in the first three and one half lines. The last half of the poem describes the movements of the second animal.

River Grass

Snake,
Ankle low,
Slithering, winding, striking,
Danger, deception: Freedom, joy
Gliding, flapping, soaring
Cloud high,
Eagle.

As students develop their poems, have them experiment reciting and using rhythmic drumbeats as accompaniment. Remind them that the rhythm of the drumbeat will have to match their dance tempo. Next invite them to explore adding their dance movements to the poetry. They may want to have one person recite, one play the drum, and one dance. They may want to switch roles during the performance. They may decide to ask someone from another group to read their poem and/or play the drum as they all dance.

There is no right or wrong to this exercise. It is simply an exploration. The performances should be low-key, no pressure performances. If you and/or the students wish, you may use this exploration as the basis for a more polished performance, but your objective with this activity is simply to allow students to explore the elements of dance.

Follow-up Activities

1. Have students research modern dance pioneers using the Internet or encyclopedias and write a one-page report about them. Examples include Loie Fuller, Isadora Duncan, Ruth St. Dennis, Ted Shawn, Martha Graham, Alvin Ailey, Alwin Nikolai. The students can share these reports with one another and combine them into a book about modern dancers for the school library collection.

2. Have students watch a live or videotaped modern dance performance and write a critique of the performance. Dance videos are available from Music in Motion (800-445-0649) and other suppliers. “Latcho Drom” is a video documentary of the Romany/Gypsy people’s music and dance available from the Berea Video Store. A list of suggestions for writing a dance critique is on page 49. Use these critiques to compile a viewer’s guide to dance videos for the school arts committee or SBDM council.

Dance Critique

1. Describe:
   - the movements
   - the relationships of the dancers
   - the way the space was used
   - the dynamics or the qualities of the movements
   - the entrances and exits of the dancers
   - the sound score, costumes, outfits, props, and sets

2. Analyze:
   - the relationships between any of the things under “Describe”
   - the relationships of the dance elements to one another
   - the form of the dance
   - the relationship between the movements, sounds, costumes, dancers, props, and sets
   - movements which were in unison, repeated, etc.
   - the casting of the dancers, or what dancers did what

3. Interpret:
   - Did the dance have a story?
   - What was the theme or subject of the dance?
   - Was the dance expressing an idea or feeling?
   - What does the dance mean to you?
   - What images do you associate with the dance?
   - Why do you think the choreographer created the dance?

4. Judge: Consider the two aspects of choreography and performance.
   - Did the dance work as a whole?
   - How does the dance compare to other dances in a similar style?
   - How capable were the dancers in their performance?
   - How did the sets, costumes, etc. contribute to the dance?
   - Do you think the dance conveyed the intentions of the choreographer?

Dance Mandala
Activity Contributed by Chris Doetflinger

Grade level: middle-high

Materials: Tape or CD player, variety of music selections (instrumentals work best - classical, jazz, blues, contemporary)

rime: 5-10 sessions, 40 - 60 minutes each

Core Content Addressed:

Creating/Performing: Design a warm up exercise and explain how it prepares the body for expression. (2.22, 2.23)
Create a dance that is 32 counts or longer in length which communicates a contemporary social issue using works of literature or historical events. (2.22, 2.23)
Accurately recall and reproduce movement patterns, memorizing a dance sequence of at least 32 counts (1.15, 2.22) and reproducing a rhythmic pattern by moving (1.15, 2.22)
Responding: Describe how the use of different space, time, and force elements contribute to the meaning of dance. (2.22, 2.23)
Dance Forms: Principles of contrast and transition
Dance Production: Relationship of music, costume, lighting, and design to communicate dance ideas and themes.

Overview: Students work in large and small groups to develop a warm-up exercise and a dance work using collaborative choreographic techniques. Students discuss how the elements of dance can be used to communicate ideas and comment on contemporary issues. Students will perform the resulting work using two distinctly different pieces of music to illustrate the effect of music on the elements of time and dance style and on the communication of ideas.

Activity: Session One: Group is organized in a circle. Instructor introduces Salutation to the Sun. This is a yoga stretching and breathing exercise (See instructions on page **53).**

After the exercise is learned, you may introduce push-ups between Parts E and F. This helps to maintain the interest of male students.

Students form pairs and practice mirroring as they listen to slow music. This is a non-locomotor focusing exercise. While standing facing their partner, one student begins to move slowly while the other moves simultaneously to create a "mirror image." Students are encouraged to move torso, arms, legs and head while maintaining a "sustained" flow. This allows the partner to reproduce the movement exactly. On a signal, the other partner takes the leadership role at the moment of the signal from whatever shape the leader has left for them.

Instruct students to change leaders on their own without a signal. When a leader "freezes," that is the indication to the follower that they are ready

to “give up” the leadership role. After students have mastered this technique, an observer can not tell who is leading. Practice first with slow music encouraging students to gradually change levels. Experiment with other musical styles.

At the end of the session, lead a discussion of how the Salutation to the Sun helped students prepare for the expressive dance activity. How did it help to prepare their muscles? How did it help prepare their minds? Why are warm-up exercises helpful?

Session Two: Begin the session with the Salutation to the Sun, recalling how this helps to prepare the body for expression. Expand the mirroring concept to groups of four. Each person in the group develops a short movement combination beginning with the shape left by the prior leader. Attention to detail and use of peripheral vision are essential skills. Use different styles of music as the students practice mirroring.

Lead a group discussion about how different types of music influence the dance movements. Ask each group to perform briefly to different types of music. Ask the audience to describe the types of movements that accompany each type of music, with particular attention to force and energy (heavy/light, sharp/smooth, tense/relaxed, bound/flowing). Ask them to notice contrasts in the movements.

Explain that dance can be used to express ideas or themes and to comment on social issues. Facilitate a brainstorming session to identify an idea or social issue that your students would like to communicate through dance. You may direct or restrict their choice to integrate the activity with another area of the curriculum (social studies, health, etc.) or allow them to explore any issue that would be suitable for a school performance. When the theme has been identified, ask students which types of music and which types of movement would be useful for expressing different aspects of the theme.

Session Three: Begin this session by asking students to summarize the brainstorming session. Explain that you are going to work in groups to develop different aspects of the theme, using different musical selections. You also want an original warm-up exercise to integrate into the dance performance. Do the Salutation to the Sun and review ways the warm-up helps prepare the body for dance. Ask one group to design a warm-up while other groups improvise movement sequences through mirroring that reflect the common theme.

Subsequent Sessions: Once groups have established a sequence, each group teaches their dance to the other groups. The combination of these dances will be the basis for the performance. First you must determine the order in which groups will perform. The performance will begin with the warm-up exercise. At the end of the exercise, students will silently form their groups of four and all perform the movements created by each group in the predetermined sequence. They will reform the circle and end. The ending may be as simple as all moving to the center with arms extended overhead or more elaborate.

Practice the entire sequence several times before performing for others. Video the practice sessions and review the videos with the class. This allows both students and teachers to discuss how well the movements and music are

communicating the theme. Focus on how smoothly the transitions (from large group warm-up to small groups leading their segments are accomplished.)

If time permits, discuss how costumes, lighting, and/or a backdrop could effect the production. Costumes could be as simple as having all dancers wear basically the same color clothing, or more elaborate or individualized costumes can be used. Lighting and backdrop will depend on the amount of time you have and your facilities. If you are going to incorporate costumes, backdrops, and/or lighting, be sure to have at least one full dress rehearsal.

Discuss a name for your performance and your performance group. Will you publicize your performance? If so, how? Will your publicity explain something about the theme of your performance? How much should be stated and how much should be left to the imagination of the audience?

Once any adjustments have been made based on the review of the videos, students are required to retain their movement combination, the sequence within their small group and the large group sequence. They are responsible for observing and performing the movements created by their peers.

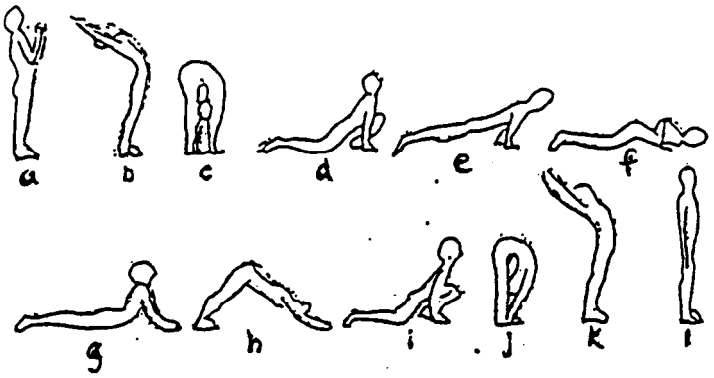
Follow up Writing Activities could include personal narratives exploring the theme of creative growth through participation in the performance. The students could write letters to their principal, superintendent, or school board members explaining why they feel dance activities like this should or should not be included in the curriculum. Has it helped them to gain another perspective on a social issue? Has it allowed them to develop their bodily-kinesthetic intelligence? Has it allowed them to develop their creativity? Has it helped them gain appreciation for dance as an art form and as a form of communication? Would these be valuable experiences for others?

If you have worked with an artist in residence, it is extremely valuable to involve students in writing an evaluation of the project. This can document the impact of the present project and influence the design of future projects. It can provide the artist with excellent quotes for their publicity materials.

Student letters to legislators about the project are another valuable way to give students an experience with real world writing that can have a profound impact on the future of the arts and arts education in our state. Legislators pay a great deal of attention to letters from their constituents, even those who have not yet reached voting age. Letters should do more than merely describe and evaluate the project. They should encourage the legislator to take (or continue to take) specific actions, such as supporting arts in education.

Students can be an enormous help in developing grant applications for future projects through the Kentucky Arts Council or other agencies. They can provide input to the narrative of the application and they can write letters of support to the review panel. Letters of support should identify the writer's role in the proposed project, the need for the project, the objectives for the project, and the writer's specific commitment to help ensure the success of the project.

Students could also watch a live or video performance by a group like Dance Theater of Harlem (available from Music in Motion - 800-445-0649) and interpret the performance or compare and contrast it to their performance.



Sun Salutation

a. Stand erect. Hands folded with palms joined in front of chest.

b. Inhale, raising arms high and arching back. from the waist.

c. Exhale, bending forward with straight knees and try to touch toes.

d. Inhale, extending right leg back while keeping left foot between hands on ground. Raise head and arch back.

e. Retain breath while extending left leg back alongside right so that body forms a straight line resting on hands and toes.

f. Exhale, resting on floor with feet, knees, chest, hands and forehead.

g. Inhale, pushing chest forward and up bending back upper half of body.

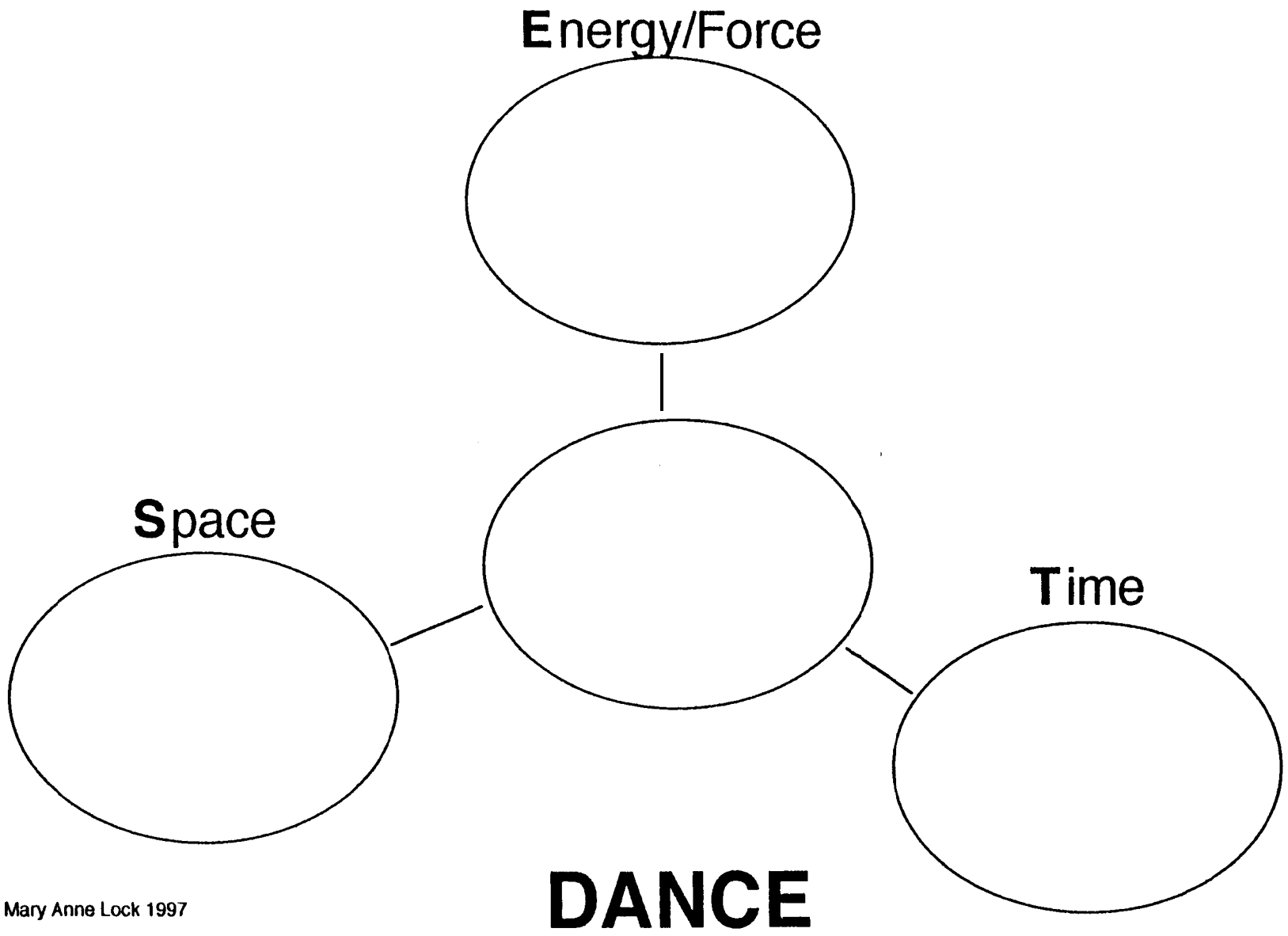
h. Exhale, raising hips with straight legs and heels pressed flat on floor.

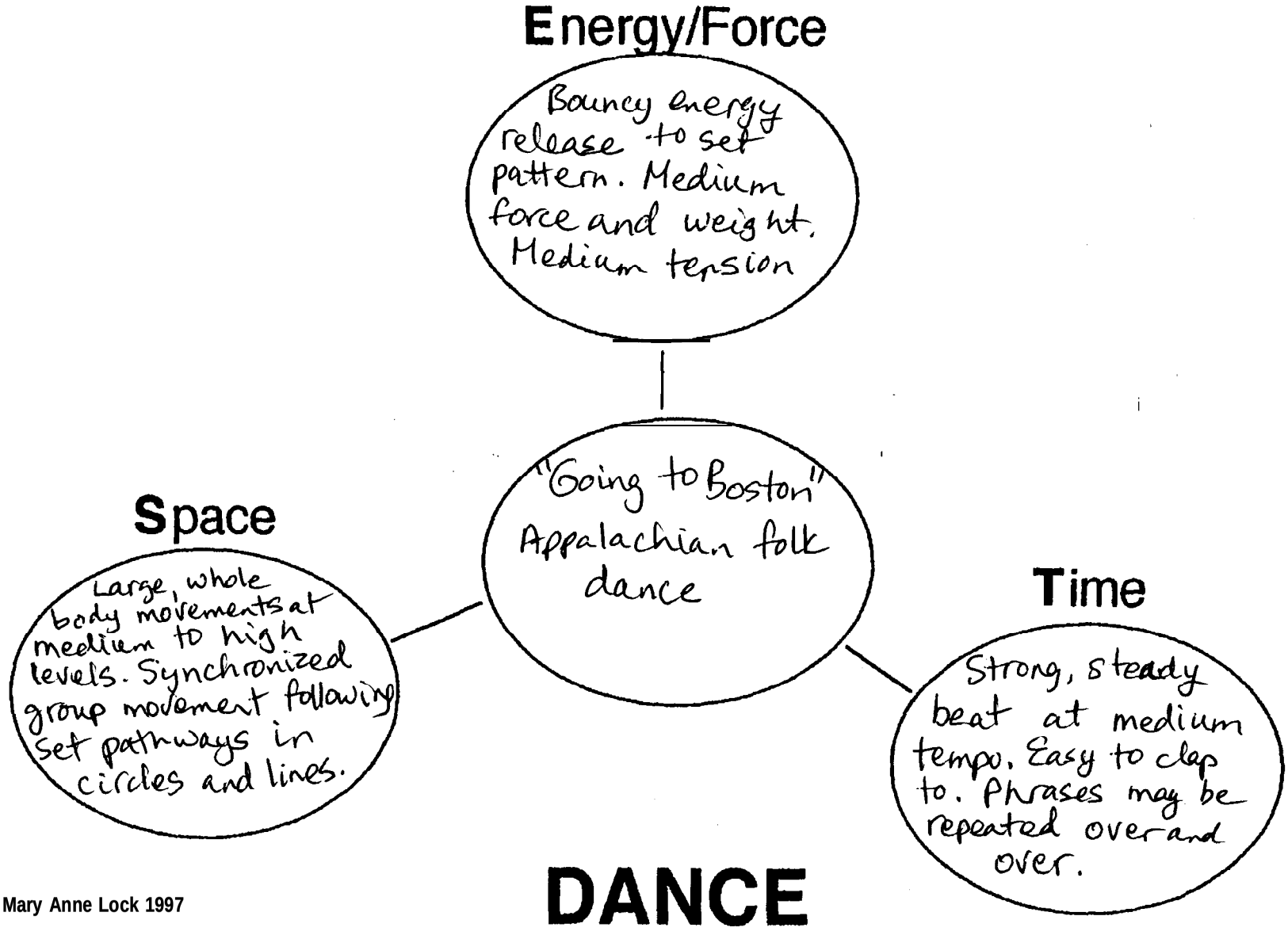
i. Inhale, bringing right foot forward, toes on a line with hands. Raise head and arch back.

j. Exhale, with hands to toes and head down as in position (c).

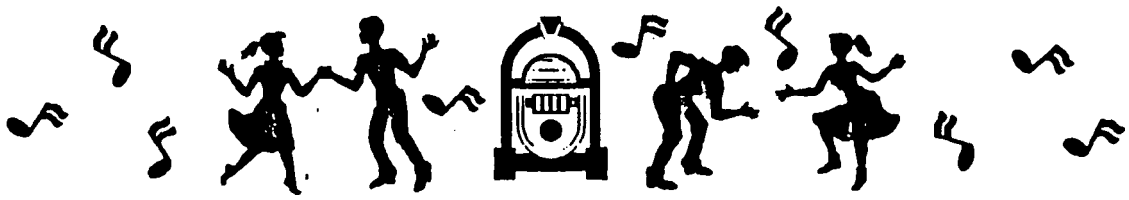
k. Inhale, raising arms high over head and bending backwards, as in position (b).

l. Exhale, lower arms and relax.


Energy/Force
Space
Time
DANCE
Mary Anne Lock 1997



Mary Anne Lock 1997



Elementary Dance Assessment

ELEMENTS OF DANCE

Space (Level/Direction/Shape/Pathways), **Time** (B&/Tempo), **Force** (Use of energy while moving)

DANCE FORMS/PRINCIPLES OF COMPOSITION

Beginning, Middle, End

CULTURES, PERIODS, and STYLES

Movements characteristic of African, Native American and Colonial folk dances of European origin

DANCE MOVEMENTS

Locomotor/Non-Locomotor (Bend, Stretch, Twist, Swing)

Jimmie Dee Kelley

MS Dance Assessment

ELEMENTS OF DANCE

Space (Focus, Size). **Time** (Accent, Rhythmic Patterns, Duration),
Force (Heavy/Light, Sharp/Smooth, Tension/Relaxation, Bound/Free-flowing)

DANCE FORMS/PRINCIPLES OF COMPOSITION

AB, ABA, Call & Response, Narrative,
Contrast & Transition

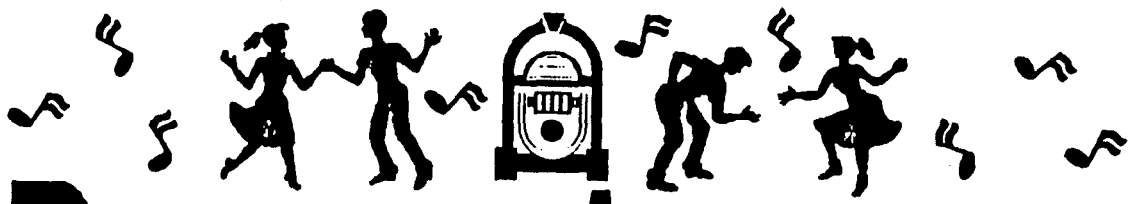
CULTURES, PERIODS, and STYLES

Movements characteristic of dances with Latin American and Caribbean origins
Square, Dance, Ballet, Tap

DANCE MOVEMENTS

Step-hop, Waltz, Two-step, Grapevine, Polka
Push, Pull, Rise, Fall, Dodge, Sway

Jimmie Dee Kelley



HS Dance Assessment

DANCE PRODUCTION
Relationship of music, costume, lighting & design

'DANCE FORMS/PRINCIPLES OF COMPOSITION
Round, Rondo, Narrative, Theme & Variation,
Foxtrot, Waltz, Jitterbug, Cha-cha

CULTURES, PERIODS, and STYLES
Ceremonical (Imitation, Commemoration, Hunting, War)
Recreational (Dancing: Ballroom, Line, Folk, Aerobic)
Artistic (Folk, Modern, Jazz, Tap, Musical, Theatrical, Ethnic)

Jimmie Dee Kelley

Historical & Cultural Awareness

CULTURES, PERIODS, & STYLES

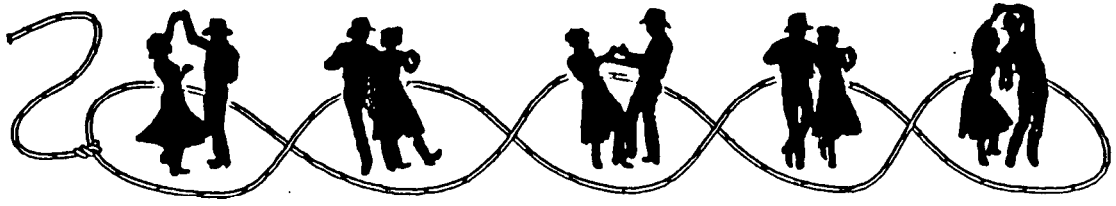
African, Native American and Colonial folk dances of
European, Latin American and Caribbean origins

Square Dance, Ballet, Tap

Ceremonial: Imitation, Commemoration, Hunting, War

Recreational Dancing : Ballroom, Line, Folk, Aerobic

Artistic : Folk, Modem, Jazz, Tap, Musical, Theatrical, Ethnic



Jimmie Dee Kelley

Music

Teaching music is a task that requires the cooperation of the classroom teacher even if your school is fortunate enough to have an excellent music specialist or a music residency. Residency musicians focus on the creative and performance aspects. Music teachers must teach students to read and write music and allow time for them to actually perform - sing, learn to play keyboards, recorders, etc. Music teachers rarely have enough time to adequately address all the aspects of the music curriculum. There are many activities that can enhance students' ability to respond to music that can be presented by classroom teachers on their own or in collaboration with the music specialist or resident musician. The activities outlined in this section do not require a strong musical background on the part of the presenter. A Music Glossary is included to help you with vocabulary. Musical activities can easily be integrated with other curriculum areas such as social studies and language arts.

Students often have very strong opinions about music. They love rock and hate country or love country and hate rock. Often these opinions are based as much on peer pressure as they are on the student's individual taste. Exposing students to a wide variety of music styles and involving them in creative aspects of interpreting music can broaden their horizons and allow them to enjoy music more fully. Primary students enjoy beginning their day with a group song (led by the teacher or sung along to a tape). This can help settle students down and set the tone for the day. Classical music, jazz, blues, or reggae can often be employed as a soft background as students are involved in arts or other hands-on activities. Traditional work songs (or ones you make up) can be sung as students go about daily chores such as cleaning the room. When you are studying other countries or cultures, access the samples of traditional music on electronic encyclopedias. Ask students what makes this music sound different from the music they are used to hearing. Include live and videotaped performances of music in your lesson plans.

Kentucky has a rich diversity of musical traditions. The Festival of Kentucky Folklife, an annual fall event in Frankfort, showcases Kentucky's folk traditions. The Teacher's Guide to the Festival of Kentucky Folklife (prepared and distributed by the Kentucky Historical Society and the Kentucky Arts Council, agencies of the Education, Arts, and Humanities Cabinet) helps teachers who are taking their class to the festival make the most of the opportunity. It also provides teachers who are unable to attend with activities that help students explore the musical traditions of their own communities. On pages 61-63 you will find activities reproduced from the Teacher's Guide to the Festival of Kentucky Folklife. The first activity is suitable for primary-middle school classes, the second for middle and high school students.

CLASSROOM ACTIVITY IDEAS
TRADITIONAL MUSIC

1. Ask students to find out if **anyone** in their family learned to play an instrument or sing informally (without instructiom books or lessons) from another family member or friend. If so, make contact with them to determine if they are traditional musicians and invite them to class to share their music with the students. Prepare a list of questions like the ones below for a class interview. Then ask the artist to teach his or her favorites to the class.
   FestivaI Links All Festival Musicians
   Academic Expectations: 1.4-Listening; 2.25-Cultural Heritage

2. Add a traditional music component to a Kentucky studies unit by renting videos or films that feature folk musicians. Appalshop *(306* Madison Street, Whitesburg, KY 41858) produces thought-provoking films about Appalachian artists. Kentucky Educational Television has produced documentaries cm individual performers, such as "Mountain Born: The Jean Ritchie Story," and a series of programs featuring the diverse performers in the Kentucky Folklife Program's Tour of Kentucky Folk Music. Teachers' guides accompany the KET tapes, which can be purchased at a nominal cost.
   Festival Links: All Festival Musicians
   Academic Expectations: 1.4-Listening; *2.25-Cultural* Heritage

3. When you study other cultures, research their musical traditions. Examine books for pictures that show whether people make instruments from native materials and song texts that reflect the lifestyles and values of the culture. Ask the school media specialist to help you locate tapes or CDs so you can hear how the music sounds. Find out if anyone representing the culture lives in your community and invite them to class to share their knowledge of or interest in the music of their native country.
   Festival Links: Cuarteto, River City Drum Corps, George Wakim, Natasha Williams
   Academic Expectations: 1.1 -Accessing Sources; 2.19-Geography; 2.25-Cultural Heritage; 2.26-Cultural Diversity

4. Make sure traditional music is part of your arts curriculum by including it in the library of recordings students listen to and analyze in terms of meter, rhythm, melody, aesthetics, and cultural history. The festival sales area will carry tapes and CDs by musicians featured in the festival and other well-known traditional performers with Kentucky roots. The resource lists in this packet include additional sources for folk music recordings.
   Festival Link: All Festival Musicians
   Academic Expectations: 1.14-Music; 2.23--Analysis of Forms; 2.23-Aesthetics; 2.25-Cultural Heritage

Sample Interview Questions

- How did you learn to sing or play?
- What are your favorite tunes and why?
- Do you know any songs that tell a story or tell about the past?
- On what kinds of occasions do you most like to sing or play?
- What makes a good song or tune?
- What qualities does a good singer or player have?

CLASSROOM ACTIVITY PLAN
SINGING TRADITIONAL SONGS

Overview
Students examine a Kentucky folksong for clues to **the culture that produced it, then perform a** song from a group they are a member of.

Academic Expectations
1.1-Music
2.20-Historical Perspective
2.25-Cultural Heritage
2.27-Language

Core Content Connections
Social Studies (Historical Perspective)
Arts and Humanities (Music-Responding)

Supplies
Song sheet, "I Wonder when I Shall Be Married"
Folk Songs of the Southern Appalachians as sung by Jean Ritchie (New York: Oak Publications, 1965)

Background
When in 1770 Daniel Boone was discovered **all** alone in a wilderness meadow singing his heart out, he was probably entertaining himself with a folksong. songs of unknown origin learned infomally from relatives or friends have been part of Kentucky traditional culture since the earliest years. When English folklorist Cecil Sharp came to the region in the early twentieth century to document mountain ballad singers, he put Kentucky on the national folklore map.

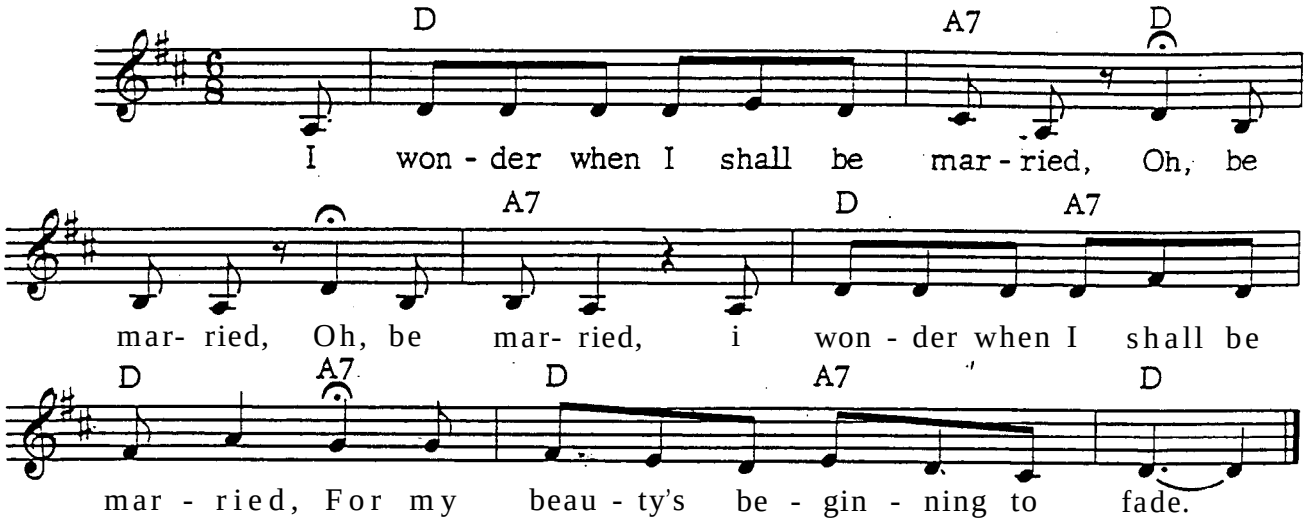
But Old English ballads are only part of Kentucky's song tradition. There were singers among the Native Americans who lived here when Daniel Boone arrived, the African Americans who first came as slaves, and **immigrants from the Irish to the "boat people."** More recent traditions range from urban blues to children's songs like "Mine Eyes Have Seen the Glory of the Burning of the School."

Jean Ritchie grew up in the 1930's in a musical Perry County family. Ballads, religious songs, play parties, and love songs passed from generation to generation were performed with and without instruments. As a young woman, Jean moved to New York City, where she performed songs 'with mountain dulcimer for an enthralled urban audience. She has played a central role in the folk music revival scene for decades but maintains her Kentucky ties and repertoire.

The songs of Jean Ritchie and other traditional singers provide an excellent springboard for interdisciplinary studies. Social studies classes can examine the texts for clues to the times, places, and lifestyles they represent. Arts and humanities classes can analyze the words or the music as artistic forms or mirrors of culture. Ihe activity below begins with the analysis of a Jean Ritchie song and culminates with student performances of songs that represent their traditions.

Activity
1. Sing or read the text of "I Wonder When I Shall Be Married."
2. Introduce Jean Ritchie and explain that she grew up in a family in which songs like this were passed on from generation to generation without books, sheet music, or formal lessons.
3. Ask the students to **identify words and phrases that reflect aspects of culture that** differ from life today. What has changed and why?
4. Identify the theme of "I Wonder When I shall Be Married." can you think of popular songs today that reflect the same **feelings and values? Why or why not?**

I WONDER WHEN I SHALL BE MARRIED



My mother she is so willing, Oh, so willing, . . .
My mother she is so willing for she's four daughters besides.

My father has forty good shillings . . . and they will be mine when he dies.

My shoes have gone to be mended.. . and my petticoat's gone to dye green.

And they will be rezy'by Sunday . . .
Oh, say! Won't I look Like a queen?

A cup, a spoon, and a trencher . . . and a candlestick made out of clay.

Oh, say! Won't I be a bargain.. . for someone to carry away?

I wonder when I shall be married, Oh, be married, Oh, be married;
I wonder when I shall be married, for my beauty's beginning to fade.

Sound Stories

Activity Contributed by Phyllis Free

Grade level: **Primary-high**

Materials:
1. Butcher paper or drawing paper
2. Markers or crayons
3. Writing supplies
4. Tape recorder (optional)
5. Talking stick (see Overview)
6. Music Supplies (see Overview)

Time: **60 - 120 minutes for initial session. Additional time for extensions.**

Core Content Addressed:

Creating/Performing: Improvise (2.22)
Compose and notate short pieces of music demonstrating unity/variety, tension/release, and balance. (2.22)
Responding: Compare and contrast the quality of compositions and performances, using specific musical terms and elements to describe their technical and expressive qualities. (2.23)
Music Elements: Rhythm, Melody, Harmony, Form, Timbre, Dynamics
Students connect knowledge and experiences from different subject areas. (6.1)

Overview: In this activity, students connect all the arts disciplines, beginning with a musical improvisation. We typically assume that a story is created first and then a musical score is created to accompany the story. In this activity, spontaneous musical improvisation is the inspiration for visual art, story, dance, and theatre, as well as the basis for writing.

Students use percussion instruments and found objects which can be used to create percussion sounds (i.e. plastic buckets, kitchen utensils, food containers, wooden sticks, metal objects, shakers made from recyclable containers with contents such as dried beans, rice, macaroni, sea shells, pebbles, etc.). Other available musical instruments (including woodwinds, brass, strings, and voices) are optional.

If desired, a class session can be devoted to creating and decorating musical instruments from recycled items brought from home. Encourage students to explore and experiment with a variety of materials, designs, and sounds. The objective should be for each student to create an instrument that is an expression of his/her own creativity--with its own unique shape, design, and sound quality. Books such as KIDS MAKE MUSIC by Avery Hart and Paul Mantell (Williamson Publishing) may help to generate ideas that students can incorporate into their own original designs and methods of construction.

Alternatively students can be

presented with the raw materials at the beginning of the session.

During the activity students will use a “talking stick.” Only the student who has the talking stick is allowed to speak. This is a highly effective way to control the noise volume during an exciting activity and also to ensure that each student has the opportunity to be heard. A talking stick can be as simple as a ruler, but students really seem to respond to a stick with some sort of decoration. (Many students use the talking stick as a simulated microphone.)

Introduction: Students are asked to close their eyes and pay attention to the pictures that come into their minds as they listen to a short, improvised, live musical composition (or sample of recorded music) -- as if they are listening to the soundtrack of an imaginary movie.

When the music ends, students are asked to open their eyes and quickly tell or write what they saw - to name or briefly describe what images came into their minds as they listened to the music and sound effects incorporated into the composition. Ask them to describe what they saw at the beginning, middle, and end of the composition.

This quick warm-up exercise may be repeated two or three times, with a different musical composition each time, so that students become more and more comfortable with letting their imaginations flow in response to sounds.

Sound Stories Activity: Step 1. A small group of students is selected to become an ensemble of musicians. The rest of the class is the audience. Using musical instruments, found objects, and vocal sounds, the ensemble creates a sound story by performing a short, improvised musical composition with a distinct beginning, middle, and end. Audience members listen, with eyes closed, paying attention to the images that come into their minds as they listen.

Step 2. A group of volunteers from the audience are selected to become artists. Using colored markers and a large sheet of butcher paper on the floor, the artists quickly sketch an image on the paper (without talking and without using words) to help them remember one thing they saw or imagined. Tell students to focus on getting the image down on paper as quickly as possible, not on drawing a pretty picture.

Step 3. When the sketch artists have returned to their seats, another group of volunteers from the audience becomes storytellers. The storytellers surround the butcher paper and look at the images that have been drawn, each selecting one image upon which to focus. Instead of trying to interpret what the artist had in mind, each storyteller focuses on what the image brings to mind for them -- what they imagine it to be.

Using the visual images as prompts and a talking-stick to pass from one teller to the next, the storytellers create a “round-robin” story, each storyteller incorporating their interpretation of the visual image in front of them into their

part of the story. The story should follow a logical sequence with a distinct beginning, middle, and end.

Step 4. Using the same visual sketches as prompts, a new group of storytellers surrounds the butcher paper and passes the talking-stick to create a new story.

This time, while the storytelling is in progress, a new ensemble of musicians performs an improvised soundtrack of music and sound effects to accompany the story. Another group of students performs as an ensemble of actors who pantomime or act out the story as it is being told. Another group performs as an ensemble of dancers who improvise movement to express their interpretation of what they hear.

EXTENSIONS and OPTIONS

Repeat Steps 1-4, rotating groups until all students have had the experience of performing as musicians, storytellers, actors, and dancers. During each rotation, a group of students may also be retained to function in the role of audience to observe the performance of their peers. After the performance, ask for constructive comments from the audience. Ask them to interpret rather than evaluate what they have seen.

Once students have had the opportunity to participate in each of the four art forms, allow them to divide into groups, according to their own preferences, to create an entirely new composition beginning with Step 1.

Consider Steps 1-4 as a first draft. Ask students in each group to brainstorm ways they could enhance their part of the performance if they had a chance to do it again. Allow time for members of each group to collaborate among themselves and for all groups to collaborate together. Allow students to perform a second draft, then ask them to reflect upon the overall performance. What worked effectively? Were there any problems during the performance that could be corrected in the future? What changes would make the performance even better? Subsequent drafts will lead to further discovery, more refined revisions, and the enhancement of performance skills.

Collaborative Production: After revising the story over several oral drafts, the storytellers' performance may be audiotaped and transcribed to document the story in writing. The written story may be adapted into script form for dramatic presentation by actors.

Musicians collaborate to create a score to accompany the drama. Help students focus on achieving unity while incorporating variety in the composition. Ask them to consider which sections need to demonstrate tension and which should demonstrate release. Talk about the need to reach a balance between tension and release. If appropriate, work with the music teacher to have students notate their score. Explain that this notation is a documentation similar to the transcription of the story.

Dancers collaborate to create choreography. Visual artists may design and create sets or backdrops for a performance of the full production.

Students may be asked to journal and/or present written reflections describing their observations, discoveries, and feelings experienced during this process of collaboration. If you have journal entries that you have written, share these with your students to demonstrate how personal journals can serve to reaffirm our creative lives and help us remember experiences from our past.

These journal entries can also serve to document the project. If you are working with an artist-in-residence on this project, the journal entries can be used to evaluate the project for the Kentucky Arts Council or other funding source. Students enjoy knowing that their writing can serve these real world needs.

Individual Writing: Each individual student can make notes to record images that come to mind while they are listening to music. Notes may be in the form of verbal and/or visual images. Each student can write their own individual story using their notes as prompts. Allow time for students to review and revise their stories over multiple drafts. (Option: Students may exchange notes and use each other's images as prompts.)

Collaborative Writing: Students can be divided into several writers' groups. Group members share their prompt notes, then collaborate to select and arrange the order of images to be used as a story-board and/or sequence of word prompts to create a story. Encourage groups to try both the round-robin technique and a process of collaboration. Have them discuss and determine which process resulted in the best story and why.

Exploring Different Forms: Beginning once again with musical improvisation as the stimulus, students respond by generating their own individual list of visual and/or verbal images. Using these images as prompts, students may write poems or song lyrics, create a storyboard for a film script, create advertising copy for the movie they imagined while listening to the music, write a synopsis of their imagined movie, write a news article about imaginary events that occurred during the music, etc.

Prompts generated through this same process may be used by students as the basis or inspiration for more extensive projects resulting in individual art works rendered through painting, drawing, collage, sculpture, musical composition, choreography, oral interpretation, dramatic monologues, etc.

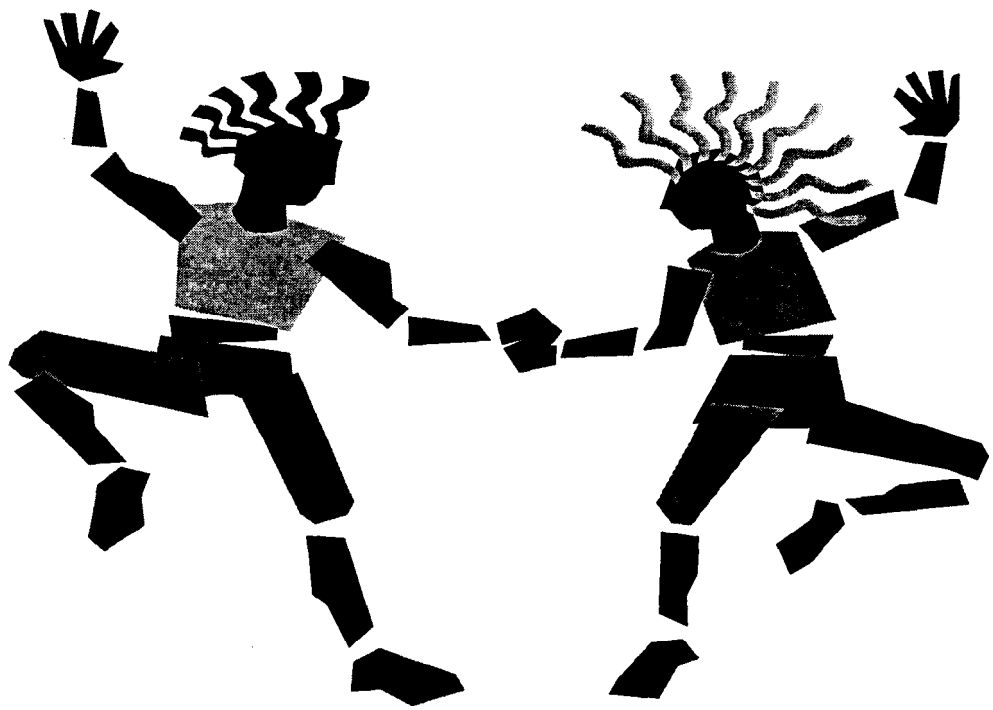
MUSIC NOTES

All students should be given the opportunity to perform as musicians, regardless of their level of ability or musical training. Students who are trained instrumentalists should be invited to bring their instruments to class to be used in performing the musical improvisation. However, they should also be encouraged to explore the use of other instruments, including home-made

instruments and found objects which can be used to produce musical sounds and/or sound effects.

In the course of performing the improvised musical composition, students should be encouraged to focus and reflect upon their use of primary musical elements such as tempo, dynamics, timbre, texture, rhythm, pitch, melody, and harmony.

In addition to these primary elements, students may also reflect upon their performance as a member of the ensemble. Special attention should be given to the intrapersonal aspects of the experience, as well as the interpersonal aspects. How did it feel? What did you discover about yourself as an individual performer and as a member of the ensemble? Were you a leader or a follower? What did you learn about music? What new ideas do you have now about music, sound effects, and improvisation?



Traditional Music and Visual Images
Activity Contributed by Sue Massek

Grade level:	**upper primary-middle**
Materials:	**large sheets of drawing paper - 3 per group** **Crayons and markers** **MUSIC webs**
Time:	**2 sessions, 45-60 minutes each**
Core Content Addressed:	
	Creating/Performing (Visual Art): Make art for a specific purpose using the elements of art and principles of design to communicate ideas. (2.22)
	Responding: Identify and compare various styles and functions of music from European and Asian cultures. (2.25, 2.26)
	Music Elements: Rhythm, Melody, Harmony, Form, Timbre, Dynamics
	Students connect knowledge and experiences from different subject areas. (6.1)

Overview: In this activity, students respond to music from a variety of cultures through visual art and then interpret their visual art in poetry. This activity is an excellent way to introduce a unit on cultures, whether you are focusing on one particular culture or presenting a multi-cultural unit.

Activity: Session One: Divide the class into groups of two or three students each. Give each group three large sheets of drawing paper and crayons or magic markers.

The teacher plays three different musical selections that represent Early American, Asian, and Western European Cultures. Each selection is approximately 10 minutes long. This can be one long selection or several shorter tunes. As each selection is playing, students close their eyes and allow images to form freely in their minds. They then draw these images on the paper. The images created by each musical selection should be drawn on a separate sheet of paper.

Each group shares their drawings with the rest of the class explaining:

1. What elements of music made them think of these images?
Rhythm, Melody, Harmony, Form, Timbre (Tone Color), Tempo, Dynamics

2. What, if any, common elements are there in the drawings of the students in the group? While the specific images might be different, are there common emotions or themes (nature, tranquillity, turbulence, etc.)?

Save the drawings for the next session

Session Two: The groups of students select their favorite drawing and discuss the images. They write a poem based on the images. (You may want to refer to the cinquain poetry activity in "Connecting with Lines," page 24, or the diamante poem under "Creating a Dance Phrase," pages 47-48). They listen to the selection of music that inspired their drawing and decide which portion of the selection would make a good background for a reading of their poem. Have students practice reading to the music to find an appropriate rhythm and pitch. Also discuss how the dynamics (loudness or softness) of the music effects the reading. Students present their poem/drawing/music combination to the class.

If possible, videotape the presentation. (See the Video Poetry section, page 108.) Have each group of students make a title frame and shoot it to introduce their segment. During the reading of the poem, the camera should be focused full frame on one section of the drawing at a time and the music selection should be playing softly in the background.

Follow-up Activities:

Share a variety of musical selections from the same musical traditions represented in the activity. Discuss these musical traditions and the cultures from which they come. You may choose to share visual images from the various cultures, both photographs of the culture and art work from the culture. Allow students to compare and contrast the images they produced with these cultural images. They may want to produce a second video poem incorporating imagery from the culture itself.

You may also want to show pictures of some of the instruments the students heard. For pictures of instruments from around the world, use the Usborne Round the World Songbook by Emma Danes, published in the USA by EDC Publishing, Tulsa, OK. This resource also includes pictures of dancers from around the world.

Suggested Resources: This is a list of CD's that can be purchased through Elderly Instruments, 1100 N. Washington, Lansing Ml 48906, (517) 372-7890. They have an incredible selection of music from around the world and will send a catalog if requested (catalog numbers included). You can also order through Joseph Beth Booksellers in Lexington or Cincinnati.

Vietnam.. . . .Moonlight in Vietnam
The Khac Chi Ensemble
Traditional Vietnamese Music
CD HSTR-cd0005
Elderly Instruments

Japan..... Japan: Kabuki and other
Traditional Music
Various Artists
Music played on Traditional Instruments
CD NONE cd72084
Elderly Instruments

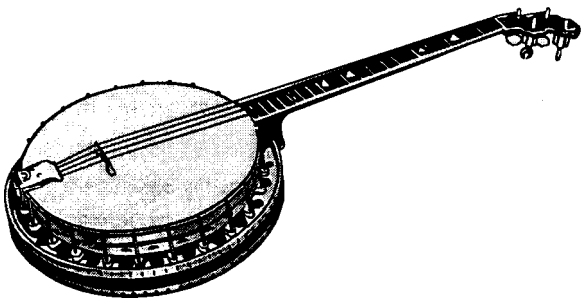
China.....Ambush on all Sides
Jade Bridge
Classical Chinese Music on
Traditional Instruments
CD HSTR -cd0004
Elderly Instruments

Early American.....Times Ain't Like
They Used To Be:
Early American Rural Music
Vol 1. - Various Artists
American Traditional Music
CD YAZ cd2028
Elderly Instruments

France....Accordeon: Nostalgic
Poet of Paris - Various Artists
Parisian Music of the 20's and 30's
CD ASL cd5203
Elderly Instruments

The Music of Kentucky - Vol2
Early American Rural Classics
1927-37 - Various Artists
CD YAZ cd2014
Elderly Instruments

Italy..... Italian String Virtuosi
Various Artists
Great masters from the 20's and 30's
CD ROUN cd1095
Elderly Instruments



New Verses for Old Songs
Activity Contributed by Sue Massek

Grade level: middle-high

Materials: tapes or CD's of contemporary music OR sheet music for contemporary music. MUSIC web handouts
Optional: arts materials and/or grab bag of costume supplies (See Variations.)

Time: 3 sessions, 45-60 minutes each

Core Content Addressed:

Creating/Performing: Sing familiar songs accurately and expressively (2.22)
Responding: Identify and discuss elements of music and musical forms. (2.22, 2.24)
Analyze and describe how factors such as time, place, and belief systems are reflected in music. (2.25)
Analyze and describe music's influence on history and its ability to shape culture. (2.25)
Music Elements: Rhythm, Melody, Harmony, Form, Timbre, Dynamics

Overview: Students understand how the structural organization of music, the elements, come together to create the style of music that reflects individual cultures. They explore the use of particular musical styles to communicate ideas and comment on social issues, determining which type of music is most suitable for various ideas or issues.

Activity: Divide students into groups of four or five. Try to include one fairly strong singer in each group and a variety of talents and learning styles.

Distribute the MUSIC webs (page 74) and quickly review with students the elements of music to be sure they understand what each term means. (See Music Glossary.)

Explain that musicians and songwriters have often explored current events or issues through their songs. Examples include Joan Baez, Pete Seeger, and Bob Dylan. In this activity, groups of students will create new lyrics to familiar songs, thematically exploring a current issue or event. The groups may choose from current American styles of music such as blues, gospel, country, bluegrass, rap, rock, reggae, or jazz. The familiar song should be selected based on the relationship between its musical style and the thematic content of the issue or event the students have chosen to explore. To the extent possible, allow students to make their own choices as this will increase their sense of ownership and ensure that students know the song well. The only restriction is that the song be appropriate for a school project. (If needed, lead a class discussion of what is appropriate.)

Each group will write new lyrics about their chosen topic using the tune of the song they have chosen. Students must use the same elements of music as the original song. Before creating their new lyrics, ask the groups to analyze

their chosen song by using the MUSIC webs. Let them see the sample of the completed web for "Achy Breaky Heart." If they are uncertain about the elements of the song they have selected, or if the members of the group disagree, let them listen to the song or look at the sheet music. (They may have to select a different song if their first choice is not available.)

Each group will create a performance piece for the rest of the class using the song they have written. In the introduction the group must explain what elements of music they used to communicate the style and cultural background of their song and how this relates to the topic of their new lyrics.

Students may make their performance piece as complicated as a skit with stage art or as simple as introducing the song and singing it. They may add a visual art component to their presentation or use costumes or props.

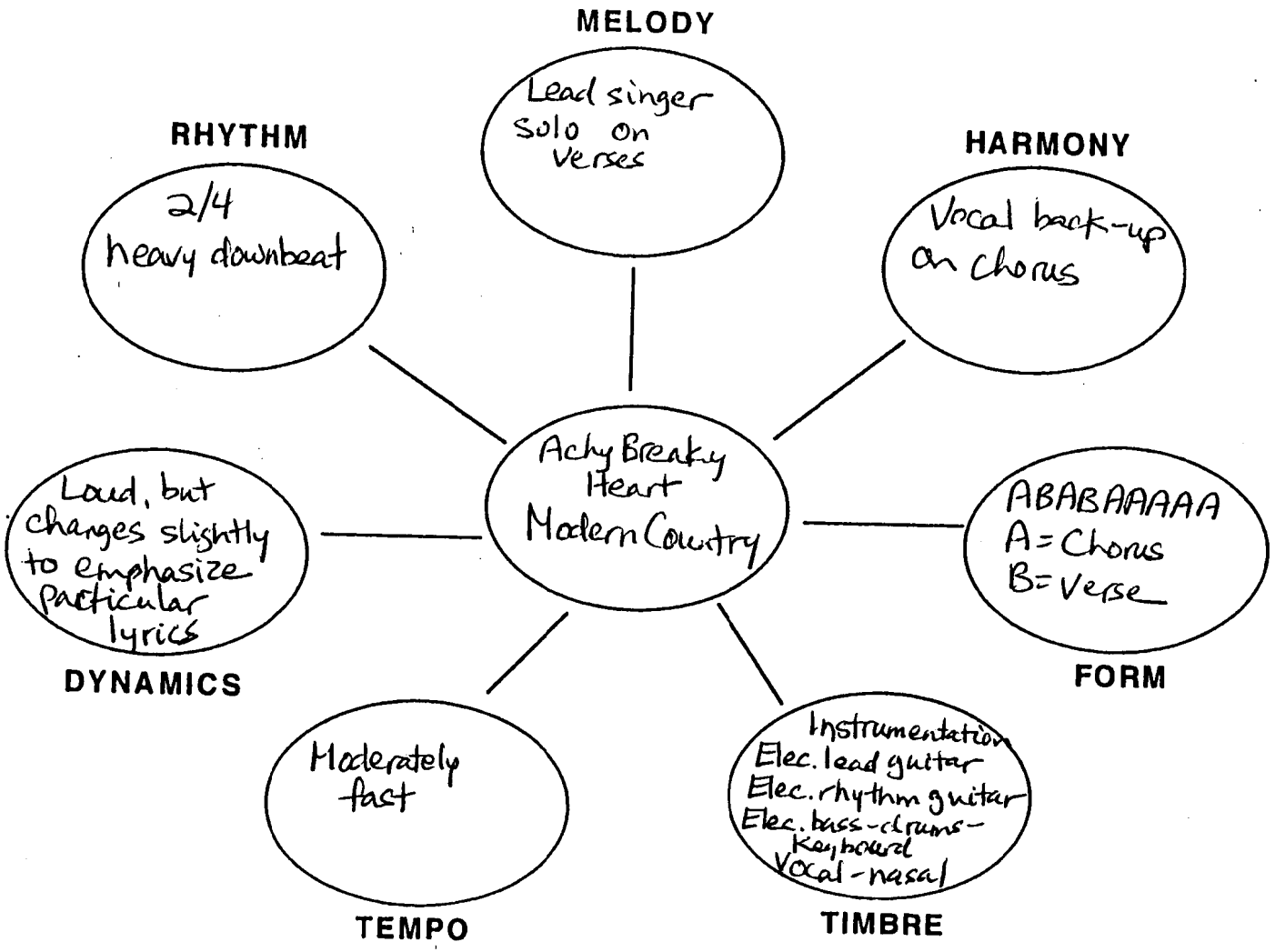
Variation: If you choose to assign or encourage a visual component, you will need to have art materials on hand. Also if you have a grab bag of possible costuming aids, such as scarves, ties, wigs, old suit coats or dresses it can give the students more options.

Assessment Ideas: Teacher observes student participation and cooperation with the group. Teachers evaluate the text of the song as well as its presentation. Teacher watch for student understanding of the following: the elements of music, how time, place and society influence music, and that although people are different, they share some common interests and attitudes.

Example of Performance Piece Based on Achy Breaky Heart: One student introduces the band and the song. "This is a song about the plight of the tobacco farmer and the dangers of smoking. We chose country music to represent the culture of the tobacco farmer. The heavy down beat 2/4 rhythm on the drums is typical of today's country music. The timbre of the male country singer is particularly nasal. The often repeated chorus is also a common form in country music."

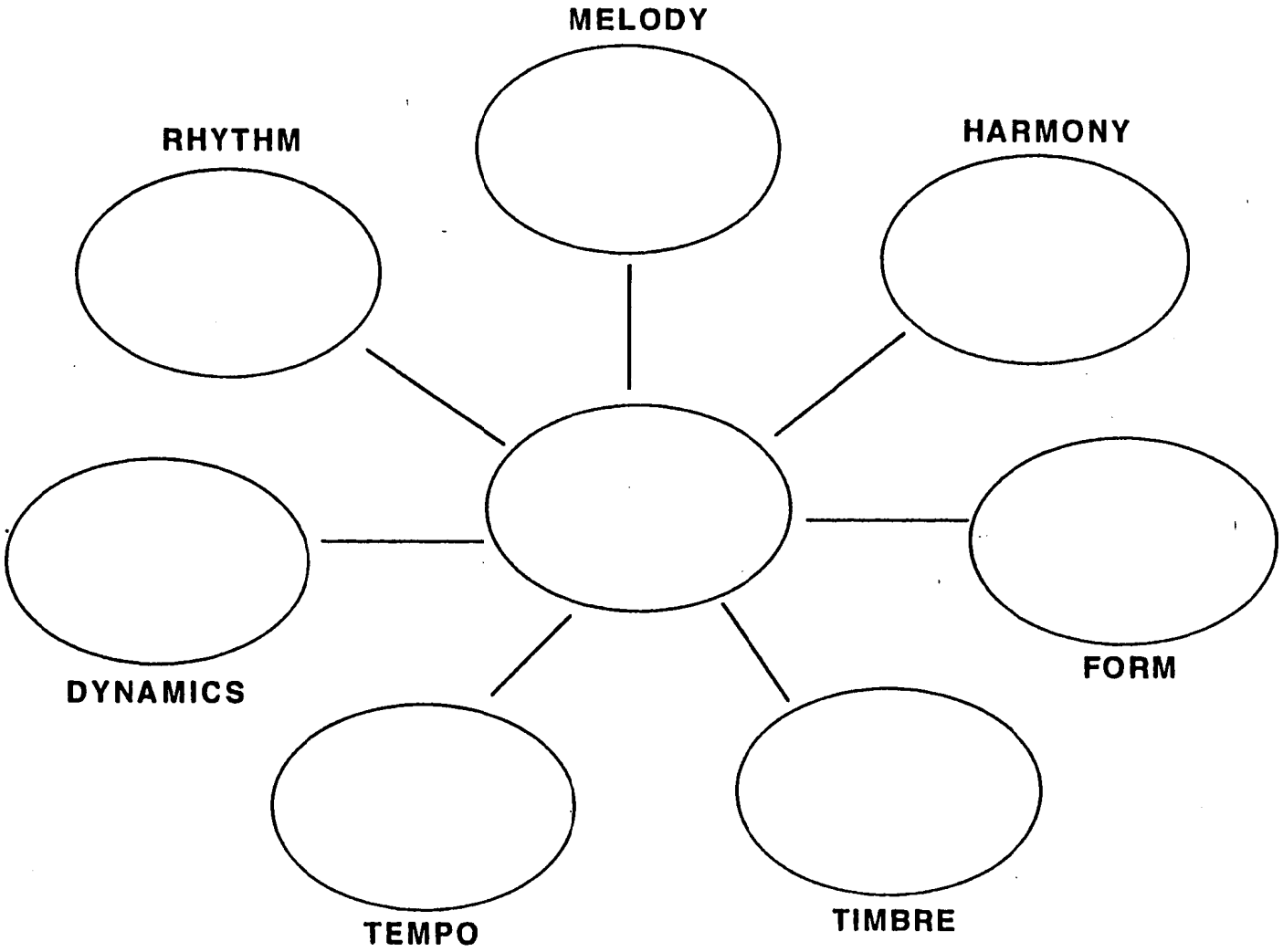
One student displays art work that reflects the song: drawings of tobacco farms and drawings of smokers' lungs. One student plays make-shift drums from an upside down trash can and a glass with water in it, using pencils as drum sticks. One student represents the lead singer. (Usually it works better to have everyone in the group sing along, unless you have some outgoing students who don't mind singing solo in public.)

Follow-up Activities: As groups or individuals, research the use of political or protest songs in the labor movement, the civil rights movement, or the environmental movement. Learn about musicians noted for their political activism such as Bob Dylan, Joan Baez, Pete Seeger, and Woodie Guthrie. Explore (through writing or a class presentation) the question of how these songs and the musicians who wrote and performed them were influenced by the times and societies in which they lived. How did their music influence their culture?



Mary Anne Lock 1997

MUSIC



MUSIC

Drawing the Classics
Activity Contributed by Gerald Chafin

Grade level:	**Middle**
Materials:	**1. Tape or CD of Mozart's 40th Symphony** **2. Large drawing sheets - 2 per student (economy grade)** **3. Markers in a variety of colors** **4. Connecting with Lines vocabulary list (from Connecting with Lines in Visual Arts)** **5. Elements of Music webs - one per student** **6. sheet music**
Time:	**60 minutes**
Core Content Addressed:	
Responding:	**Identify and discuss elements of music. (2.22, 2.24)** **Interpret music notation and symbols. (2.23)**
Cultures/Periods	**European/Classical**
students connect knowledge and experiences from different subject areas. (6.1)	

Overview: Sometimes the easiest way to help students grasp concepts in one arts disciplines is to use responses from another arts discipline. Activities that integrate two or more arts disciplines help students see the inter-relatedness of the arts.

Integrated arts activities also help promote the development of links between the various intelligences. According to the theory of multiple intelligences, each person possesses at least eight distinct intelligences (visual/spatial, musical/rhythmic, verbal/linguistic, bodily kinesthetic, interpersonal, intrapersonal, logical/mathematical, and naturalistic). By utilizing several intelligences in an activity, you allow each student's dominant or stronger intelligence to enhance his/her weaker intelligence area.

In this activity, students will integrate musical/rhythmic intelligence, visual/spatial intelligence, and verbal/linguistic intelligence.

Activity: Distribute one sheet of drawing paper and a black marker to each student. Tell them you are going to play one movement from Mozart's 40th Symphony and you want them to respond to the music by drawing lines on their paper as they listen. They are not to try to draw shapes, just lines that flow with the music. Play the first movement and let the students draw lines.

Post the sheets around the room and distribute the Connecting with Lines sheets. Lead a class discussion about the similarities and differences of the lines on the sheets. Use the Connecting with Lines hand-outs (page 23) to help students think of words to describe the lines, but do not restrict them to this list.

Distribute the Music Webs (page 75) and quickly review the elements. Ask students which element they think they were responding to when they drew their lines.

Distribute a second sheet of drawing paper and some colored markers. (Each student should have access to five different colors, but they will use them one at a time, so they can share.) Tell students to draw horizontal lines to roughly divide the sheet into five sections. Tell students that this time you want them to respond to the melody of the music in the top section. Play the opening section. Tell students they are to respond to rhythm in the second section of the sheet and play the same section of the symphony. Repeat, placing dynamics in the third section, tempo in the fourth, and timbre in the fifth. Ask students to write words in the appropriate spaces on their Music Webs to describe the lines they have drawn.

Place students in groups of four and have them compare and contrast their lines and descriptive words. Ask each group to make a brief oral presentation about their observations of similarities and differences. Remind them to use words that describe their lines.

Next lead a class discussion of how the music makes the students feel. Brainstorm a list of emotion words that relate to their responses. (Remember, there is no right or wrong to this.) Ask them to look at their visual and verbal interpretations of the various elements of the music and decide which elements contributed to their particular response.

Look at a sample of sheet music with students. Show them notational aspects (time signatures, notes, sharps, flats), dynamic markings (pp, p, mp, mf, f, ff), and tempo words (allegro, moderato, largo) that refer to various elements. Discuss the words or notations that might be used in the various sections of their drawing sheets.

Follow-up Activities:

1. Using the “line” words and the “emotion” words as a word bank, have students write poetry interpreting the music. Haiku, diamante, cinquain, or free verse would all be appropriate.

2. Do a Video Poetry project based on this activity. Present the video to the school, the site based council, a PTA meeting, a Board of Education meeting, etc.

3. Repeat this activity using diverse styles, such as Baroque era, Romantic era, or contemporary music. Music of composers such as Bach, Beethoven, and Tchaikovsky provide appropriate stimuli.

4. Write essays that compare and contrast the elements of visual art and the elements of music to explain the similarities and differences to younger students.

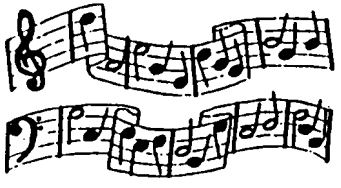
Elementary Music Assessment

ELEMENTS OF MUSIC

Rhythm (whole, half, quarter, 8th - notes & rests, meter (duple/triple)
Melody (shape, direction, up, down, same, skip, step, high/low, treble clef lines & spaces)
Form (2 part (AB), 3 part (ABA), rounds, call/response, verse/chorus)
Timbre (Voices (male/female) & Instruments (brass, strings, woodwinds, percussion)
Dynamics (loud, soft, piano, mezzo piano, forte, mezzo forte)
Tempo (fast, slow)
Harmony (unison, parts, intervals)
Tonality (major, minor, home tone)

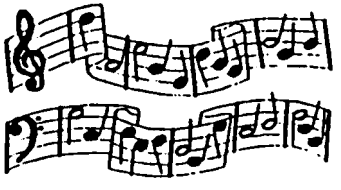
STYLES/GENRES

Blues, Pop, Rock, Rap, Country, Game Songs, Work Songs, Lullabies, Marches, Patriotic, Folk Songs



CULTURES & PERIODS

Native American
West African
American Folk
Baroque
Contemporary



MS Music Assessment

ELEMENTS OF MUSIC

Rhythm (Syncopation, 16th notes & rests, dotted quarter & dotted 8th.16th patterns, meter (6/8, asymmetrical or unusual (5/4)

Harmony (blues progression, triads/chords, modulation)

Form (Rondo, Theme & Variations)

Dynamics (Crescendo, Decrescendo, Fortissimo, Pianissimo, mp, p, pp, mf, 1, ff, <, >)

Tempo (Largo, Moderato, Allegro)

Melody (Lines & Spaces - Bass Clef, Phrase, Sharps, Flats, Key Signatures [up to 2 flats and 2 sharps], cadence)

Timbre (voices- SATB, Electronic/Synthesized sounds)

STYLES & GENRES

Jazz, Spirituals/Gospel, Broadway Musicals, Opera, Ballads

CULTURES & PERIODS

Asian
European
Classical
Romantic
26th Century

Jimmie Dee Kelley

FUNCTIONS OF MUSIC

Recreational
Ceremonial
Artistic Expression

HS Music Assessment

ELEMENTS OF MUSIC

Form (Overture, Sonata, Symphonic Movements, Opera-Overture, Aria, Recitative)

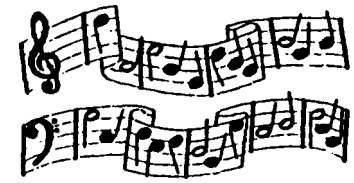
Melody (Melodic Motif, Development, Letter Names for full grand staff - treble and bass including middle C)

STYLES/GENRES & PERIODS

Chronological progression of Western European periods from Baroque through 20th century

CULTURES

Latin American



OTHER

D.C., D.S., al fine, Coda, Coda sign

Jimmie Dee Kelley

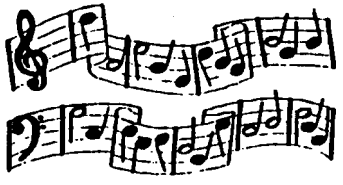
Historical and Cultural Awareness

PERIODS OF HISTORY

Renaissance
Baroque
Classical
Romantic
Modern/Contemporary

CULTURES

Native American
West African
American Folk
Asian
European
Latin American



STYLES

Pop
Game Songs
Work Songs
Blues
Rock
Rap
Country
Lullaby
March
Patriotic
Jazz
Spirituals/Gospel
Broadway Musicals
Opera
Ballads
Rounds

Theatre

Theatrical activities in the classroom can range from simple role plays and improvisational games to full scale productions integrating art, music, and dance. Creative dramatics activities are an excellent across-the-curriculum teaching and learning tool. Students learn appreciation for theatre arts through hands-on activities and through live performances. A televised version of a play or a storytelling performance can be wonderful, but it is essential that students also see live theatre. If you have a theatre or storytelling residency, consult with your artist about performance possibilities. S/he may be able to include an assembly performance as part of the residency.

There are also performance groups who will come to your school for single or multiple performances. For a list of juried storytellers and performers, contact the Kentucky Center for the Arts at (502)-562-0100 and request their Arts Education Showcase book. If you would like to preview the performances, plan to attend one of the Arts Education showcases sponsored by the Kentucky Center for the Arts at various locations around the state in the spring.

There are several theaters that specialize in performances for students. (See the list of Useful Addresses at the end of the book.) Many colleges also have performances suitable for school audiences. Some will arrange backstage tours. This is a good way to help students understand the diversity of jobs associated with the theatre.

Another good way to promote awareness of the varied skills it takes to mount a theatrical production is to allow your students to take on these varied jobs in classroom performances. This allows students with a variety of talents to feel that they have made an important contribution to the performance. When they attend performances, they will have a heightened appreciation for aspects such as costuming and sound effects.

Videotaping and reviewing rehearsals is an excellent way to allow students to see their own performances and think of ways to improve them before they actually perform for an audience. A critique done after a rehearsal (whether it is a self critique or you employ students as a practice audience) can help students focus on the effective use of the elements of theatre. After a final performance, however, there is no time for improvement. Student performers (or costume designers or assistant directors) do not need negative feedback at this point. They need praise, and lots of it! Such praise must be honest and specific. ("You spoke very clearly," or, "Your body language expressed the anger your character felt," or, "The costumes fit the era of the play very well.")

Do not overlook storytelling as a component of your theatre curriculum. Storytelling and acting are two quite different skills, but they are both part of creative dramatics. Although storytelling and creative writing share many common elements (sense of story, verbal imagery, audience awareness...), storytelling must be included as a valid art in its own right and not just utilized as a springboard for writing or portfolio pieces.

From Picture Book to Play
Activity Contributed by Judy Sizemore

Grade level: Primary
Materials: A selection of picture books
Time: 5 sessions - 60 minutes each
Core Content Addressed:

Creating/Performing: Revise a short story passage into a simple dialogue format. (2.22)
Identify and describe basic scenery, props, and costumes that would be appropriate for the plot and characters in a short script or story. (2.22, 2.23)
Select and communicate information about people, time, and place related to a script, scenario, or classroom dramatization. (2.22, 2.23, 2.24)
Responding: Using a short script or story, identify and describe the characters, their relationships, and their environments. (2.24, 2.25, 2.26)

Overview: Students analyze a number of picture books and select one to develop into a class play. This activity introduces the elements of drama and theatre jobs while reinforcing language arts and visual arts skills. It can be integrated with other areas of the curriculum, especially an exploration of diverse cultures. The art and/or music teachers might be willing to collaborate with you on this project. The computer teacher might find some older students who can type the script.

Activity: Session One: Using a sheet of chart paper sideways, make four wide columns labeled name of book, characters, plot, and setting. Write the name of five of your class' favorite picture books in the column labeled name of book. Draw lines across your chart to make a 4 x 5 grid. Hold the books up one after the other and ask students to tell you what each book is about. As they respond, jot down their answers in the appropriate column. If no one mentions the setting of a book, ask where and/or when the story took place.

Tell the students you want them to choose one of the stories to make into a play. Facilitate a discussion about which story to select for your play. Encourage students to think in terms of which story has good dramatic potential and to articulate reasons for their choices.

Once the story has been selected, ask students what you will need to make the story into a play. On a fresh sheet of chart paper, begin to list the jobs that will need to be accomplished and the title of the person who will be in charge of that job. For example, if students say you will need costumes, list "need costumes - costume designer." Ask students leading question such as, "How will the actors remember what to say? Do we need someone to write the dialogue? Those people would be the script writers." "How can we let the

audience know the story is taking place in a jungle? Would sound effects help?"

Help them think of as many jobs as possible. Here are some possibilities:

Act the parts of the characters - actors
Write down the parts - script writers
(Depending on your class, you may have to take the major responsibility for this, but be sure to allow students to have some input.)
Help the actors remember their lines - assistant director
Make the scenery - set designers
Find or make costumes - costume designers
Create sound effects - sound engineers
Move the props around during the play - stage hands
(These students will need a second job during the preparation stages.)
Let people know about the play - public relations people
Keep everything organized - director

Allow students to make choices about the jobs they will undertake and record the choices. You may want to retain the role of director for yourself, but allow a student to be assistant director.

Session Two: Before you actually begin working on your jobs, you need to make some group decisions. Will your story have a narrator? Will you have separate scenes? Clear a large area to use as a temporary stage and ask your students leading questions such as, "What will be the first thing to happen in the play? Who will do that? Where will they be standing? Will anyone else be in this scene? What will they do? What will they say? How will they feel? How can they show with their faces what they are feeling? What should the scenery look like? How could we make that? What will the characters be wearing? Do we have something we can use or make to look like that? Will we need any props? How will we make them? What about sound effects?"

Run through the entire play, taking notes about how each scene will be organized and what materials you will need. Refer back to the book as needed, but give yourselves permission to make changes. After all, the book was not written as a script, so you will probably need to make adaptations.

Emphasize to students that you will need to improvise using the materials you have in the classroom or that they can bring from home. Remind them, too, that you have only a certain amount of time to spend on the project. You can probably use bulletin board paper for the backdrop. There may be props you can borrow from the preschool room or library. Students can be wonderfully inventive. You also want to keep the script as simple as possible. Use short lines and lots of action.

Session Three: As a group, complete an Drama Elements web for each scene. A blank web is included on page 87 and a sample web on page 88. You

may want to make large webs that the whole class can see at once. This will ensure that everyone has the same basic concepts as you begin to work.

Organize the students into groups according to their jobs. The actors and assistant director may work with the script writers or the costume designers during this part. Make a list of the tasks for each group. As they work on their tasks, circulate and give assistance where needed.

Session Four and Subsequent Session: As students complete their tasks, begin to practice the play. When the script is complete, make sure it is legible and make copies for each character/narrator and the assistant director. Help each character/narrator highlight his/her own lines. You may chose to let the students use the scripts as they perform, in the tradition of reader's theater. If so, make each student a neat folder for their script that will allow them to turn the pages and find their places easily. (Some students will do a better job without the scripts.)

As you practice, enlist some of the designers to be your practice audience. Be sure to teach them proper audience skills. Tell them that when your real audience comes, they can set the example of how audiences behave.

After each scene, lead a quick discussion, maximizing praise and minimizing criticism. Always allow the actors to speak first, critiquing their own performance. Let the audience join the discussion about what to do when certain things happen. What do you do if you forget your line? How can the assistant director let you know that you need to speak louder? Do you need some signals? Were the sound effects at the right time? As you work, you may need to do some adjustments to costumes, props, and sets.

When you are almost ready for your performance, have students complete a self evaluation ("My Theatre Job" - page 86). This is best to do before the final performance as it gives students time to think about any improvements they want to make. After the performance is the time for congratulations and praise.

Make this process as easy on yourself as possible. Instead of trying to make a huge production of the story and get everything just right, do it as simply as possible and repeat the process with another story, maybe several stories. Student performances - and the overall flow of the activity - will improve enormously each time. You may want to do your first story for another class and save a parent performance for your second or third attempt. Encourage students to explore different jobs in subsequent productions.

If possible, video the performances. Students (and parents) love to check the videos out and watch them. It also gives them a chance to show it to other family members who might have missed the show. It is a wonderful way to increase parent involvement and communication.

Follow-up Activities: When you go to live performances or watch televised performances, lead a class discussion about all the different jobs that went into the production. Watch a TV show or movie together and pay attention to the credits. Compare and contrast the jobs involved in putting on a play and the jobs involved in making a movie or a TV show.

My Theatre Job

Name _____

I am the _____

My job is to _____

_____

I think I am doing a good job of _____

_____

_____

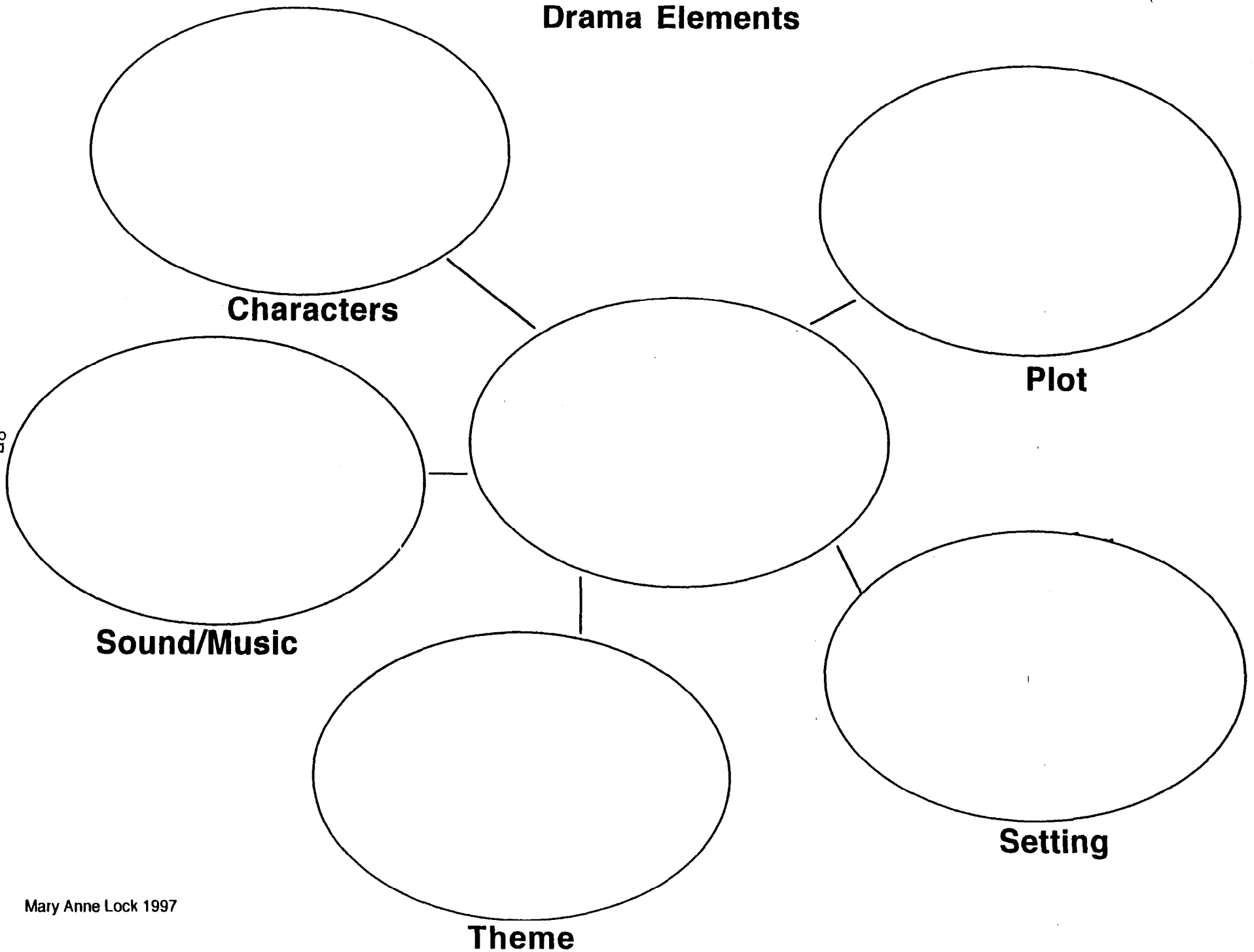
Next time I will do a better job of _____

_____

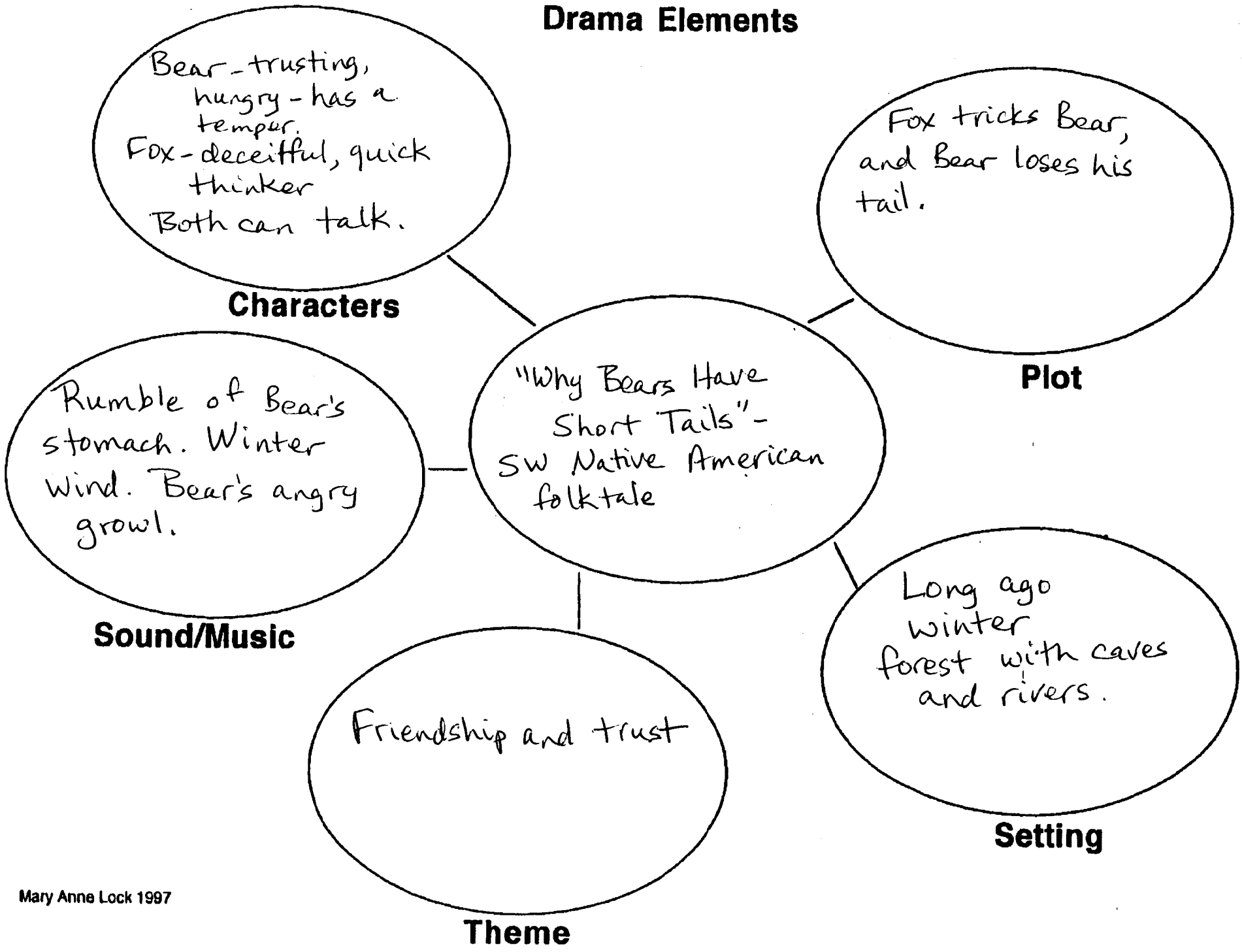
_____

Draw a picture of your job in the space below.

Drama Elements



Drama Elements



Commedia dell'Arte
Activities Contributed by Jean St. John

Grade level:	**middle-high**
Materials:	**large, open space Student handouts**
Time:	**60 minutes for the introduction and improvisation. Additional sessions for follow-up activities.**

Core Content Addressed:

Creating/Performing:

Improvise short dialogues and monologues to tell stories; refine and record the dialogue and action. (2.23, 2.24, 2.25, 2.26)

In an ensemble, assume roles that communicate aspects for a character and contribute to the action based on experience, imagination, or characters in literature, history, or scripts. (1.15, 2.22, 2.23, 2.24, 2.25, 2.26)

Demonstrate acting skills to develop character behaviors based on observations of interactions, ethical choices, and emotional responses of people. (2.22, 2.23)

Responding: Discuss ways in which theatre artists in different cultures present dramatizations in different ways. (2.22, 2.23, 2.24)

Develop and describe character behaviors based on observations of interactions, ethical choices, and emotional responses of people. (2.22, 2.23)

Overview: Commedia dell'Arte is included in the eleventh grade humanities requirement, but Commedia activities are suitable for middle school students as well. The following activities will allow students to explore characters and situations in a historical and cultural context. They will improvise short scenes or "lazzi," the comic business, of several stock characters. In these activities they will discover that their audience is their partner. Since all the scenes are comic, they will know immediately if the scene is working or not. In the discussions, they will be able to solicit responses to their scenes. While these scenes are hundreds of years old, they will be a new artistic presentation between the students and the audience.

Introduction: Either have your students read the "Commedia dell'Arte" sheet (page 92) or summarize the contents for them. Provide a quick warm-up activity that will prepare them for the large, physical movements of Commedia and will warm the voice. (See "Focus on the Ball," page 98.)

Activity: Distribute the "Commedia Characters" (page 93) sheets to students and review them quickly as a group. Using exaggerated movements, demonstrate how a certain character might move or sound. Ask students to demonstrate how other characters might move or sound. Remind them that Commedia characters traditionally wore half masks covering part of their faces so large, physical movements are very important.

Be loose and have fun. Do not spend too much time on this. You are after spontaneous improvisations, not presentations that have been thought out in advance.

Distribute the "Lazzi" sheets (page 94) and quickly select students to act the parts in each lazzo. (Lazzo is the singular form of lazzi.)

Do not give them directions. Allow them to interact freely. If you have a very shy group, you may have to get them started by taking one of the parts yourself. Ham it up to encourage the students.

Discussion: After the lazzi have been played, lead a class discussion of the scenes. Focus on the following questions:

1. Were the characters believable? Were they committed to the scene? Did they stay in character throughout the scene?
2. Did they capture the spirit of the Commedia character? How did their movements or the way they used their voices help to communicate the personality of their character?
3. Did the characters work together well?
4. Did they support each other?
5. Did you laugh at the scene? Why or why not?

Follow-up Activities:

1. Ask students to find stock characters in the shows, movies, or cartoons they watch. Compare and contrast them to some of the stock characters in Commedia.

2. Invent stock characters of your own. Use some of the Commedia characteristics (the braggart, the money lover, the comic servant, etc.) and give them a modern interpretation. Give your characters names and make up short "lazzi" to improvise. Have students use the "Getting into Character" (page 95) form to develop and refine their characters.

3. Select several scenes that show promise, either from the original Commedia improvisations or from your original "lazzi." Have the students rehearse the scene and perform it for a small audience. Ask the audience to critique the performance of the characters using the "Critique of a Theatrical Performance" form (pages 96-97). Review the critiques and use them to guide refinement of your performances.

4. Write the dialogue for your improvisation. Most teachers want to have students write the dialogue before the performance, but this sequence can often diminish the performance. Students become so focused on memorizing dialogue that they lose their comic spontaneity. Writing the dialogue after the performance allows your class to save the idea for future use or for future classes to use without hampering the present performance. If you do want to write the dialogue before the performance, encourage students to focus on remembering their characters and the basic outline of the plot, not on memorizing their lines word for word.

5. Have students draw stage sets for the scenes. Have them visualize environment and make design choices to communicate locale and mood using visual elements (Academic Expectations 2.23, 2.24).

6. Select one or more scenes and actually create the set. Add costumes, masks, props, or sound and lighting effects if desired. This can be as simple or as complex as you choose. Perform for the school or community. Have students write and narrate a brief introduction to the history of Commedia.

7. Involve students in publicizing the performance. Write announcements for the local paper and radio. Make and distribute posters and invitations. Create a playbill to distribute at the performance.

Resources:

1. Commedia Dell'Arte, A Scene Study Book by Bari Rolfe Personabooks
   6542 Dana Street
   Oakland, CA 94609
2. Improvisation for the Theater by Viola Spolin
   Northwest University Press
   Evanston, IL 60201
3. Lazzi, the Comic Routines of the Commedia dell'Arte by Mel Gordon
   Performing Arts Journal Publications
   New York
4. Theatre Game File and Theatre Games for the Classroom by Viola Spolin
   Northwest University Press
   Evanston, IL 60201
5. Scenarios for the Commedia dell'Arte
   Flamino Scala's Teatro Dell Favole Rappresentative
   Translated and edited by Henry F. Salerno

Commedia dell'Arte

by Jean St. John

The Commedia dell'Arte originated during the Italian Renaissance. Actors traveled throughout Europe performing scenarios of improvisational comedy from the 1400's through the early 1800's. They wore half masks of the stock characters - Arlecchino, Pantalone, Capitano, Doctorie, Columbine, Zanni, and many more. All characters had at their disposal physical comedy routines called "Lazzi," poetry, speeches, etc. that they could perform at the drop of a hat. Each performance was different and yet very much the same. The performances would often be topical, depending on where they were playing. These were improvisational players with exceptional skill. Their art form is still with us today.

The Commedia dell'Arte form, still recognizable in its traditional form throughout Europe, has left a profound influence on theatre and culture. The images of the diamond design coat and half mask or Arlecchino (or Harlequin), the white faced Pierrot and the Columbine all have come to represent a lively, vibrant theatre. Commedia dell'Arte has left us with a rich legacy of visual art, influencing Picasso and others. But it is the influence it has left on the theatre that is most significant.

The roots of Commedia dell'Arte reach back to the Atellan farces in Rome, the medicine shows from the Middle Ages, and the jesters who entertained kings and queens in their courts. The influence of the plot outline scenario is with us today in improvisational comedy from Paul Sills and Viola Spolin's work in Chicago and in TV comedy shows like *Saturday Night Live*. It has influenced sitcoms with stock characters and situation comedies such as *I Love Lucy, MASH, The Dick Van Dyke Show, Cheers,* and *The Mary Tyler Moore Show.*

Historically the Commedia dell'Arte influenced playwrights like Moliere and Shakespeare. Moliere performed with a Commedia troupe for fifteen years. Many Commedia plot outlines can be found in the bones of Shakespeare plays.

It was the spirit of their playing that captures our imaginations today. Modern Commedia troupes include the Marx Brothers, the Harlem Globetrotters, the cast of the sitcoms listed above, and the early *Saturday Night Live* cast. It is the ability to respond quickly, to think on their feet, and to make the audience laugh that distinguishes these modern day Commedia performers.

Commedia Characters

During the Italian Renaissance the feudal system was still in place. Getting the best of the master was ripe comedy for any crowd. The characters in the Commedia are divided into master, servant, and lover.

Master Characters

Capitano was the only character from outside Italy. He came from Spain. The Spanish had invaded Italy and had many "Capitanos." Capitano is played as a braggart who is afraid of his own shadow. The scenes that revolve around him are mocking scenes in which he swaggers and the other characters frighten him.

Pantalone is in love with money. (His character appears as Shylock in Shakespeare's Merchant of Venice.) He is a merchant who wears a tight fitting red Turkish outfit and had a brown mask with a hooked nose.

Doctorie is an educated man from the University of Bologna, but he is foolish and speaks in gibberish. He is boring to the other characters. He has a large, pot belly and wears a half mask that covers only his nose and eyebrows.

Servant Characters

Arlecchino is one of the most celebrated zanni. (A zanni is a generic name for a comic servant.) Arlecchino became Harlequin in England and France. He wore a patchwork coat, which later became the diamond shaped coat. He had a high, parrot-like voice, was agile, acrobatic, and constantly hungry.

Columbine is a smart, pretty, and agile servant, who is often flirtatious. She is the character who always knows what is going on. She is a schemer.

Lover Characters

The lover characters were in love with themselves.

Isabella, the daughter of one of the merchants, is beautiful, chaste, and educated, with a mind of her own. Most scenarios revolved around her father trying to marry her off to one of the other, older masters. She would be in love with Leandro, another lover character. The plot would progress around the servants helping the lovers. All would end well.

Lazzi

Lazzi means "comic stage business." Each lazzo will give the characters the basis for their improvisation. These are the bones of the act. One lazzo could be five to ten minutes of "stage business." (The singular of lazzi is lazzo.)

Lazzo of Brave Capitano

Characters: Capitano, Arlecchino, Columbine

Situation: The Capitano - gallant, brave, pompous - tells of his brave battles, his conquests and boasts of his past deeds. Enter Arlecchino, the quick footed servant with a parrot like voice. As his servant, he eggs him on while mocking him behind his back. The Capitano becomes suspicious but Arlecchino keeps him going. Capitano is most afraid of women. Add the flirtatious Columbine to keep Capitano on his toes.

Lazzo of the Fighting Capitanos

Characters: Two Capitanos

Situation: Two Capitanos meet ready for battle. They pose, strut, and draw their swords. They battle furiously and yet never touch.

Lazzo of the Hungry Servant, # 1

Characters: Columbine, Arlecchino

Situation: Columbine is fixing a meal for the household. She needs Arlecchino's help even though she knows he will try to eat all the food. She knows he will try to snatch all the food away, but she knows all of his tricks. She can distract him and take back the stashed food.

Lazzo of the Hungry Servant, #2

Characters: Master characters at a feast, Arlecchino

Situation: Arlecchino is a waiter who wants to eat. He tries to get food from the masters and finally yells, "Fire!" All the other characters run offstage. Arlecchino sits down to eat as much as he can before the others return.

Lazzo of the Tooth Extractor

Characters: Doctorie, Pantalone

Situation: The Doctorie examines Pantalone's teeth. Pantomiming the use of ridiculous and oversized tools, he keeps pulling the wrong teeth.

Getting Into Character

Name of actor _____

Name of character _____

Describe your character's personality. _____

_____

How do you think you can show your character's personality through your voice and your movements? _____

_____

_____

What will your character express during the scene? How can you show what the character wants through voice and movement?

_____

_____

_____

_____

When you have completed this form, discuss your character with your director to make sure that you agree on what your character is like.

After each performance, ask someone in the audience to critique your performance so that you will know if your ideas are working. Can the audience tell what your character's personality is? Can they tell what your character wants? What might you do to improve your performance?

Critique of a Theatrical Performance

by _____

Name of play _____

Name of character _____

Dramatic Elements

1. Describe the role of the character in the scene.

_____

_____

2. Describe the character's motivation in the scene. What did they want? Was the character involved in a conflict?

_____

_____

Performance Elements

1. Describe the personality of the character. In what ways (through action, tone of voice, or movement) did the actor show the character's personality?

_____

_____

_____

2. Did the actor use his/her voice effectively? Did he/she speak clearly and loudly enough to be heard? Did the actor show emotion through his/her voice? Which emotion? At what point in the story?

_____

_____

3. What was the best thing about the way the actor used his/her voice? What else might an actor do?

4. Did the actor use movement (body language) effectively? Did the actor remember not to turn his/her back on the audience and not to step in front of another actor? Did the actor show expression through movement?

5. What was the best thing about the way the actor used movement? What else might an actor do?

6. Did the actor "stay in character" throughout the play? Were the actors committed to their roles? Give examples to support your answer.

7. Additional Comments:

Focus on the Ball

Warm-up Activities Contributed by Jean St. John

Grade level:	**Middle-high**
Materials:	**Large, open space** **10-15 bean bags or tennis balls** **Additional props (optional)**
Time:	**10-15 minutes**
Core Content Addressed:	
Elements of Performance:	**Concentration, listening**

Overview: The following are two warm-up games that can be used to warm up for the Commedia dell'Arte lesson or other theatre activities. They are designed to help a group focus as an ensemble and are excellent theatre games. Students must focus on each other, listen and wait for their turn. These games are also good for whenever you need to refocus your classroom energy.

Introduction: Clear out an open space in your classroom. Both games require students to stand in a circle.

Activity:

Ball Game One: Stand in the circle with your students. Explain that you are going to establish a pattern for throwing the ball (or bean bag) that will allow each student to receive and throw the ball once. The ball should end up where it began. Make eye contact with a student, say their name out loud and toss the ball to them underhand. Instruct the student to pass the ball to another student using the same sequence -- make eye contact, speak the name out loud, and toss the ball underhand. Repeat this until each student has had a chance to catch and toss the ball and the ball has come back to you. Repeat this same pattern several times. Then add a second ball to the pattern after you have started the first ball on its rounds. Add as many of the balls as your group can handle. Remind the students that they only need to be concerned with two people - the one who throws them the ball and the one they throw the ball to. They need to make eye contact, say the name out loud, and toss the ball underhand every time they throw the ball, no matter how many balls come to them. Remind them to stay focused and concentrate on the ball. Do not allow them to toss balls to someone who is not looking. The person has to be ready to receive the ball before it is tossed.

The skills they use in this game are some of the same skills they will need to develop in acting -- focus, concentration, and the ability to give and receive cues. I tell my students after a successful run that they now know how an improvisational ensemble works. They give and receive cues in organized chaos.

Variation: Once this game is established, we introduce props from our juggling bag. We use a beanbag frog, a deflated volley ball, a rubber chicken, etc. You can introduce any props you may have on hand. These props surprise students, make them laugh, and help them roll with the punches.

Ball Game Two: Still standing in a circle, put away all the balls and props. Now bring out your imaginary ball. Play with it. Toss it in the air and catch it, showing the weight of the ball and the impact it has when it touches your hand. Now keeping it the same size and weight, toss it to someone in the circle using the same process as before - make eye contact, say the name out loud, and toss the ball. They should catch it the same size and weight. That person tosses the ball to another person. You can use the same pattern as before or establish a new pattern, but each person should catch and toss the ball before it returns to you. When it returns to you, change its weight and size. Let each person have a turn with the different weight and size. Change the ball every time it returns to you. Make it as large, heavy, light, or small as you can.

This game is an excellent introduction to pantomime, acting without words. The students should engage in the play. Encourage them to use their whole bodies to express throwing and catching the ball. Let them take their time with this. You will know when everyone is engaged and concentrating because they will not want to stop.

Follow-up Activities: These games are intended as a warm-up for theatrical activities, so the immediate follow-up will be the theatrical activity. However, at another time -- perhaps after the theatrical activity -- lead a class discussion about how these activities prepare you to interact in improvisation or to work together in acting. How do they loosen the body and mind and free the imagination? How do they enhance group skills? Ask students to describe other games they have played that had similar effects.

Divide the students into groups and ask each group to develop a quick warm-up game that they can share with the class. Lead a class discussion about which games are the most successful and why.

Ask students who would be interested in the directions for the warm-up games they have developed. Teachers? Other students? Camp counselors or youth group leaders? Their cousin Fred in California?

Ask students to write a how-to story to explain the game to their target audience. Remind them that a good how-to story must catch the interest of the reader in the opening sentence. In other words, they need a "hook" to catch their reader's attention. The directions that follow must be clear and concise, and the piece must end with a wrap-up or suggestions for extensions.

The best way to edit this type of writing is to give it to someone who has not seen your game and see if that person can actually figure out how to play the game. If so, your directions are clear. If not, listen to your reader's questions and let those questions guide your revision.

Exposition
Activity Contributed by H. Allen Pensol

Grade level: High school
Materials: Short scene (any will do) from a play that is unfamiliar to the students.
Time: 60 minutes
Core Content Addressed:

Creating/Performing: Analyze descriptions, dialogues, and actions within a script to discover, articulate, and justify character motivation. (2.22, 2.23, 2.24, 2.25, 2.26)

Responding: Using a short script, identify and describe the characters, their relationships, and their environments. (2.24, 2.25, 2.26)

Dramatic Elements and Terminology: Exposition

Overview: This activity helps students understand exposition -- the information put before an audience that gives the where, when, why, and who facts of a play. Students will demonstrate an understanding of background information in a play by writing a short exposition for a scene.
Activity: Select a short scene from a play and have students read the dialogue and stage directions. Assign parts to be read aloud in class.

Lead a class discussion about what is happening in the scene. Guide the discussion so that time, place, and setting are considered. Students should begin to question and understand what took place before the scene occurred.

Divide the students into small groups and explain that each group will write a short expository paragraph supporting the lines of dialogue in the scene. Explain that the paragraphs cannot alter the action of the scene. Make certain that the students understand that they are giving background information based on the dialogue and stage directions.

Ask students what information they think should be included. Lead a brainstorming session and record the information on the board or on chart paper. Ask students leading questions so that they include setting (time, place, location), characters (age, ethnic background, occupation, relationship to other characters, personality, motivation) and one to two incidents that caused the scene to take place.

Give the teams approximately thirty minutes to complete their expositions. Have each group present their exposition and discuss whether each piece supports the scene. Compare and contrast the conclusions reached by various groups. Ask students to identify how background information is embedded in dialogue and stage directions. Discuss the facts that theatre evokes different responses in different viewers and that scenes can be interpreted in different ways.

Follow-up Activities:

1. Have students read the entire play and review their expositions. Do they now have information that makes them want to revise their first interpretation?
2. Have groups of student videotape a thirty minute TV program. Have them show a seven minute clip in class. Have the other students write a beginning and/or ending for the show based on the information given in the clip.
3. Have students develop a character sketch based on a few lines of dialogue from a scene.
4. Have students work in small groups to write a short play to be performed by elementary students for primary students. You may assign the topic and purpose (such as health or safety issues) or allow students to brainstorm topics that were important to them as primary students.

Ask students to begin by writing a short exposition of their proposed play, describing the characters, their relationship to one another, the setting, and the basic plot. Lead a class discussion of how to embed background information into the dialogue and stage directions. Remind students that they are writing a play to be performed by elementary students for primary students. They must keep their performers and final audience in mind as they develop their play.

If possible, have the students perform their play for the elementary class that will perform the play for the primary class. Ask the students to facilitate a discussion with the elementary students that allows the elementary students to explain their interpretation of the characters, setting, and plot. Do the elementary students identify the background information that your students intended to embed in the play?

Elementary Drama Assessment

DRAMATIC ELEMENTS & TERMINOLOGY

Plot or storyline, Beginning, middle, end, dialogue, monologue, conflict

ELEMENTS OF PRODUCTION

Visual (Scenery, Costumes, Props, & Makeup), Sound & Music, Design, Audience, Roles - Directing, Lighting, Research for authenticity)

CREATIVE DRAMATICS

Improvisation, Mimicry, Pantomime, Role Playing, Storytelling

ELEMENTS OF PERFORMANCE

Character, Movement, Vocal Expression, Speaking Style, Concentration, Listening, Roles - Acting, Storytelling

HISTORY/CULTURE

Folktales, Myths, Legends (West Africa, Native America, Colonial America)

Jimmie Dee Kelley

HS Drama Assessment

DRAMATIC ELEMENTS & TERMINOLOGY

Exposition, Development, Climax, Reversal,
Denouement (Freytag Pyramid), Protagonist, Antagonist,
Tension, Foreshadowing

ELEMENTS OF PRODUCTION

Production styles, Roles & interrelatedness of personnel
(theatre, film, television, other electronic media)

ELEMENTS OF PERFORMANCE

Monologue, Dialogue, Soliloquy, Duet, Ensemble,
Tools (body, voice, script), Sensory recall

HISTORY/CULTURE, STYLES, & PERIODS

Beginning with Ancient and continuing through present
(See chart in humanities document)

Jimmie Dee Kelley

MS Drama Assessment

DRAMATIC ELEMENTS & TERMINOLOGY

Plot development, Rising action, Turning point, Falling action,
Suspense, Theme, Language, Empathy, Motivation, Discovery

ELEMENTS OF PRODUCTION

Functions & interrelatedness of scenery, props, lighting, sound,
costumes and make-up
Stage directions, Spectacle, Theatre jobs (training & skills of each)
Types of staging (arena, thrust, proscenium)

ELEMENTS OF PERFORMANCE

Breath control, Diction, Body alignment, Body control

HISTORY/CULTURE

Greek, Elizabethan, Modern

Jimmie Dee Kelley

Historical and Cultural Awareness

PERIODS OF HISTORY

Classical Greek
Elizabethan
Modern/Contemporary

Begin with Ancient and continue through present
(Refer to the drama chart in the humanities section)

Jimmie Dee Kelley

Reference Chart		Responding
Major Movements/Time Periods/Cultures:	**Theatre**	
Ancient and lineage-based Cultures Near Eastern, African, European, Native American	**religious ritual and ceremony storytelling**	Describe how different media, techniques, and processes used in theatre production can create different effects and cause different personal responses for the audience. (2.22, 2.23) Identify and discuss a variety of sources for the content of theatre, film, and television. (2.22, 2.24) Compare and contrast how ideas and emotions are expressed in theatre with how they are expressed in dance, music, and visual arts. (2.22, 2.23, 2.24) Analyze and discuss how an individual's cultural experience affects creating and performing in theatre. (2.22, 2.23, 2.26) Describe and compare the interactions among performing and visual artists and audience members in theatre, musical theatre, dance, music, and visual arts. (2.22, 2.23) Describe and compare the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media. (2.22, 2.23, 2.24, 2.25, 2.26) Compare how similar themes are treated in drama from various cultures and historical periods, and discuss how theatre can reveal universal themes. (2.23, 2.24, 2.25, 2.26) Identify specific dramatic works as belonging to particular styles, cultures, times, and places. (See The Arts and Humanities Reference Chart). (2.25, 2.26)
Pacific Rim - Asian Culture China, Japan, India, Malaysia	**Noh** **Kabuki**	
Classical Greece and Rome 800 BC-400 AD Instructs and perfects humans: ritual worship. Presents the universal ideal of beauty through logic, order, reason, and moderation	**tragedy** **Sophocles**	
Medieval 800-1400 Instructs in Christian faith. Appeals to the emotions, stresses importance of religion.		
Renaissance 1400-1600 Reconciles Christian faith and reason. Promotes "rebirth" of the classical ideal. Allows new freedom of thought.	**Commedia dell' Arte** **Shakespeare**	
Neo-Classicism/"Classical" 1720-1827 Style in music. Reacts to the excesses of monarchy and ornamentation of the Baroque. Returns to order, reason and structural clarity.	**satire**	
Romanticism 1760-1870 Revolts against neo-classical order/reason. Returns to nature/imagination: freedom, emotion, sentimentality, spontaneity; interest in the exotic, primitive and supernatural.	**melodrama**	
Realism 1820-1920 Seeks the truth. Finds beauty in the commonplace. Focuses on the industrial revolution and the conditions of working class.	**Chekhov**	
Modern and Contemporary 1900-Present Breaks with or re-defines the conventions of the past. Uses experimental techniques. Shows the diversity of society and the blending of cultures.	**musical theatre** **contemporary comedy/tragedy**	
For a list of skills and knowledge, see theatre section.		

THE ARTS AND HUMANITIES REFERENCE CHART

Major Movements/Time Periods/Cultures:	Dance	Music	Theatre	Visual Arts	Literature
Ancient and lineage-based Cultures Near Eastern, African, European, Native American	ritual in African dance/ Native American dance		storytelling religious ritual and ceremony	African masks pyramids	Gilgamesh Epic
Pacific Rim - Asian Cultures China, Japan, India, Malaysia			Noh Kabuki	ceramics textiles	
Classical Greece and Rome 800BC-400AD Instructs and perfects humans: ritual worship. Presents the universal ideal of beauty through logic, order, reason, and moderation		Pythagoras - music theory	tragedy Sophocles	Discus Thrower The Parthenon	Homer Plato
Islamic and Judaic 500-700 Worships without "graven images." Decorates surfaces of useful objects				Islamic architecture	*Torah* *Koran* *Bible*
Medieval 800-1400 Instructs in Christian faith. Appeals to the emotions, stresses importance of religion.	Tarantella	Gregorian Chant beginning of polyphony		Romanesque Gothic architecture	Chaucer Dante
Renaissance 1400-1600 Reconciles Christian faith and reason. Promotes "rebirth" of the classical ideal. Allows new freedom of thought.	court dances	counterpoint Josquin des Prez	Commedia dell' Arte Shakespeare	DaVinci Michelangelo	Machiavelli Shakespeare
Baroque 1580-1700 Rejects the limits of previous styles. Restores the power of the monarchy /church: excess, ornamentation, contrasts, tensions, energy.	Development of ballet by Louis XIV	fugue Bach Vivaldi		Rembrandt	Shakespeare
Neo-Classicism/ "Classical" 1720-1827 Style in music. Reacts to the excesses of monarchy and ornamentation of the Baroque. Returns to order, reason and structural clarity.		Mozart Beethoven Haydn	satire	David	Swift
Romanticism 1760-1870 Revolts against neo-classical order/ reason. Returns to nature/ imagination: freedom, emotion, sentimentality, spontaneity; interest in the exotic, primitive and supernatural.	Golden Age of Ballet	Beethoven Tchaikovsky Wagner	melodrama	Constable	Dickinson Wordsworth
Realism 1820-1920 Seeks the truth. Finds beauty in the commonplace. Focuses on the industrial revolution and the conditions of working class.	folk and social dance		Chekhov	Courbet	Cather Dickens Twain
Impressionism and Post-Impressionism 1850-1920 Shows the effects of light and atmospheric conditions. Spontaneously captures a moment of time. Expresses reality in different ways.		Debussy		Monet Van Gogh Cassatt	K. Chopin Crane
Modern and Contemporary 1900-Present Breaks with or re-defines the conventions of the past. Uses experimental techniques. Shows the diversity of society and the blending of cultures.	Graham	Stravinsky jazz Ellington folk/popular Copland	musical theatre contemporary comedy/ tragedy	Picasso O' Keeffe Lange Warhol Dali Wright	Dunbar Eliot Giles Hughes Steinbeck R. P. Warren

Video Poetry: Cameras in the Classroom

a multi-disciplinary video production project

Activity Contributed by Heather Lyons

Grade level:	**5th-12th**
Materials:	**1. Video tape** **2. Varied arts supplies** **3. Basic Camera Shots - one handout per student**
Equipment:	**1. Video camera** **2. TV monitor (preferably one that can be connected to the camera)**
Time:	**Minimum of five 60 minute sessions**

Core Content Addressed:

Creating/Performing:

Effectively use a variety of art media to communicate ideas, feelings, experiences, and stories. (2.22)

Incorporate the elements of art and principles of design to generate several solutions to a variety of visual art problems (2.22, 2.23)

Students use technology to communicate information and ideas. (1.16)

Students connect knowledge and experiences from different subject areas. (6.1)

Overview: Video Poetry is a natural extension of any creative writing project and can combine the written word, the spoken word, visuals (natural and created), sounds and music evoked through the writing. It encourages students to explore the words, phrases, images, and abstract and literal meanings of the words in the selected writing and to express the writing in a new way through the selection of images to accompany the poetry. This project also allows students to explore the technical and creative aspects of video production.

This same process can be used with a variety of projects. For instance, students can write down personal stories or collect stories from family members and use family photographs and/or artifacts for the visual component.

Introduction: To give the students an idea of what they're working toward, you might want to use an abbreviated version of the process outlined below to create a quick example in class before students get started. For instance, you could pick a simple short poem ("Roses are red, violets . . .") and shoot four images while students read the four lines. Then play it back for them to see how it fits together.

Activity

I. **The Poetry - can be created or chosen in a variety of ways:**

A. **Each student can create his/her own poem**. A suggested subject area can help them get started, or you might use one of the poetry activities from this booklet (Connecting with Lines (page 20), Traditional Music and Visual Images (page 69), Drawing the Classics, (page 76), etc.

B. The class (or group) can create a collaborative poem. This is a fun exercise that produces wonderful poetry that the students are excited about. (A collaborative project also helps in terms of classroom time). See the samples at the end of this activity.

1. A subject area or idea can be assigned or decided upon by the class. Ask students to brainstorm and write down individual words that they associate with that subject.
2. Individually, the students then write sentences or phrases using the words they had listed, without worrying about one sentence relating to the next.
3. Take the students' written work and type it up, in any order (without the students' names), including all the sentences or phrases from each student and give copies to each student. Then, out loud, in class, have the students create a poem from their own writings. (To give the students an example, you can create a poem using your own selection of some of their sentences.) Don't worry about using all of the writings, just whatever works as the poem develops. Reread it several times, try different approaches, and revise it until the class is satisfied.

C. **Use a poem** from a specific author, culture or time period. For instance, look at writers of Latin America or Appalachia, use poetry from a particular time period, or study poetry that explores a theme relevant to your curriculum.

II. Pre-Production Planning

If the students have written their own poems, they can work individually to develop their own visual ideas. If the poem has been developed as a collaborative project, divide the class into groups and assign each group a certain number of lines (or stanzas) that they are responsible for visualizing.

A. Create a Storyboard. This is a tool (a kind of road map) for the students to plan, picture by picture and line by line, what kinds of images they want to use to accompany the words of the poem. The storyboard is a series of squares on a page (to represent the TV screen) with room underneath each square for writing out the words or sounds that will accompany each image. Students sketch pictures of what they want to shoot -- one box represents one shot. Underneath or beside each box, the students write the words that will be heard as each image is seen. A blank storyboard is on page 114, and a sample on page 115.

Students enjoy using the technical terminology of the media when completing their storyboards. Distribute the Basic Camera Shots handout (page 113) to give them ideas on how to describe the type of shot they want to take of each image.

NOTE: This storyboard differs from the one used in the Native American/African Mask activity (page 18). That type of storyboard (which is used by writers and storytellers) gives an overview of the main ideas. It is not intended to record every detail of the written or retold story. This type of storyboard (which is used in media arts) records each detail of the planned production.

B. The Visuals. The visuals can be from a variety of sources and students should be encouraged to be as inventive as possible and to think of abstract rather than just literal interpretations of the words. Options for the images can include "live action footage" such as the classroom, their classmates, cars on the road, a creek, etc. They can shoot photographs or illustrations from books or magazines or create their own illustrations, sculptures, models or arrangements of objects. They can use the words from the poem on the screen (shooting their words drawn on a piece of paper or shooting close-ups from newspaper headlines, etc.) Encourage the students to move the camera to different locations and remember that close-up images that fill the entire frame are more interesting than wide shots with no focal point. The students might also want to draw a "title card" to use at the beginning and to create end credits by drawing "produced by" cards along with their names.

C. Plan the Sound. Each student or group will decide if and what kind of sound they want. They can choose to have one student read the entire poem, to have a different student read each line, or to have students read some of the lines and leave other lines silent because they are going to visually put the line of the poem on the screen. They may also choose to use some sound effects in the background as the students are reading the poem. Sound or music can also be used to set the mood for an introductory or ending sequence of the video poem.

D. Rehearse. When all the students or groups are finished with their storyboards and with the creation of any original artwork or props, do a couple of run-throughs with the reading of the poem along with the shooting of the images. This will help you match the time it takes to read a line with the time necessary to see the particular image. Don't be afraid to leave some moments of silence between each line so that the images stay on the screen long enough. Most video cameras can be connected to the television so that the entire class can see what the camera is shooting.

III. Production

The objective is to simultaneously record the sound and the corresponding images in sequential order. You are "editing" the project in the camera.

A. Recording sound and images.

1. At the beginning of your video tape, record for 30 seconds to a minute with the lens cap over the lens or with your hand held tightly in front of the lens (so that all the camera sees is black).

Whenever the camera is recording, it is recording pictures AND sound so ask the class to be completely quiet while any recording is taking place.

2. Set-up the camera to shoot the first image. Hold the camera very still or set it on a tripod. The student(s) reading the words that go with the first image should stand (off-camera) next to the camera's microphone. If sound effects or music are being used, the effects and/or music should be further away from the camera so that they don't drown out the readings.
3. Begin recording. Record for two or three seconds and then silently cue the student to begin reading. After the student reads the lines that go with the first image, let the camera continue recording for a couple of seconds, and then stop the recording. (Recording an extra two or three seconds at the beginning and end of each shot is important because some cameras rewind slightly each time the camera is stopped and started).
4. Now, set-up the camera and image for the second shot and continue with the process in #3 until you have completed all the lines and all the pictures.
5. When you have finished all the pictures and any ending credits, again record with the lens cap or your hand over the camera for about another minute. (This is just so you don't get "snow" as soon as the last picture is seen.)
6. Now you can simply rewind the tape and if the camera is hooked up to the TV, play the tape in the camera and watch the finished production. Or, take the tape out and play it in a VCR.

Sample Collaborative Poems

INDIAN CORN

Spinning wheels of color
like hands full of jelly beans
The color wheels spin,
spin until they're cold and hungry
This one is the baby of the family
too young to be picked
but not too young to dance
not too young to hear a lot
or to be really smart

(Fifth Grade Class)

ART

Pictures in our mind are
A key to a lock
We consider everything that is possible

Thoughts and ideas
Our imagination runs wild
Color, rhythm, form, texture, contrast
It's anything you want it to be

Thoughts provoked, ideas interpreted
Hopes, fears, times, views, values
We wonder

Symbolize yourself
People all over the world understand it

The beauty of expression
A perception of who we are
Who we really are

That's art

(Middle School Class)

The Basic Camera Shots

When completing your video storyboard, you want to indicate what type of shot you are going to take of each image. You may even shoot the same image several times with different types of shots. Remember that it adds interest to your production if you use a variety of shots. Study the list of camera shots below. Then study the sample video storyboard. Did you notice that each shot is listed? Now you are ready to complete your own storyboard.

Long Shot (LS) This wide angle shot is usually used to give an overview of an interior or exterior scene.

Medium Shot (MS) This medium range shot is used to show the interplay of two people, two objects, etc. It gives us enough detail of each one to catch our interest but does not focus our interest on only one thing.

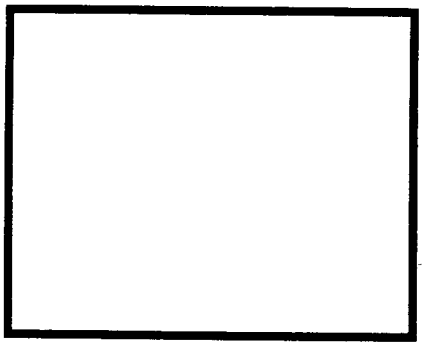
Close-up (CU) This shot concentrates exclusively on one person's face or on any one detail of a scene. It is the most compelling shot since it focuses our attention so directly.

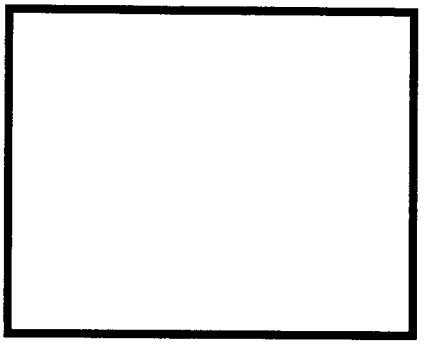
Extreme Close-Up (ECU) This shot should be used carefully as it can create a "shock" effect by filling the screen with one detail. In movies, it is sometimes used to focus the audience's eyes on a character's eyes or hands.

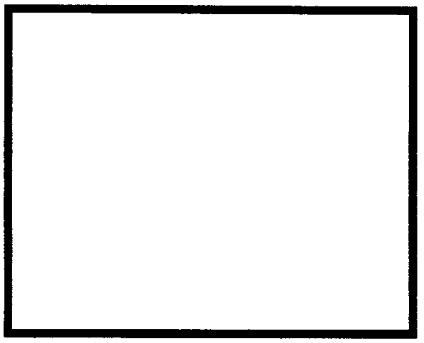
Extreme Long Shot (ELS) This shot creates a panoramic effect. It can be used to create a dramatic effect by setting a tiny human figure against a vast landscape, conveying a sense of dramatic isolation.

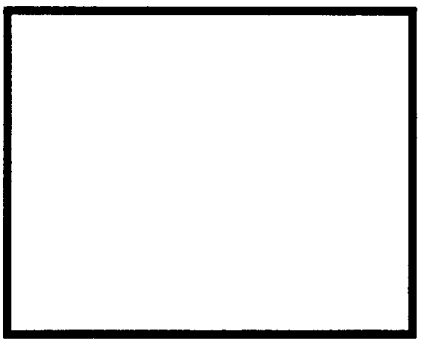
STORYBOARD

VIDEO









AUDIO

1. _____

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2. _____

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3. _____

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4. _____

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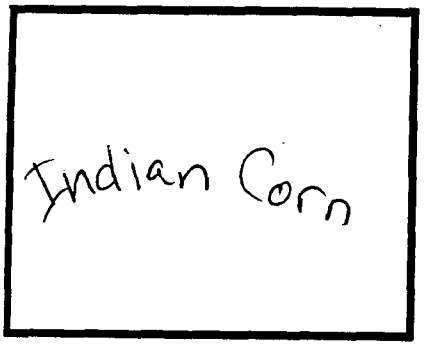
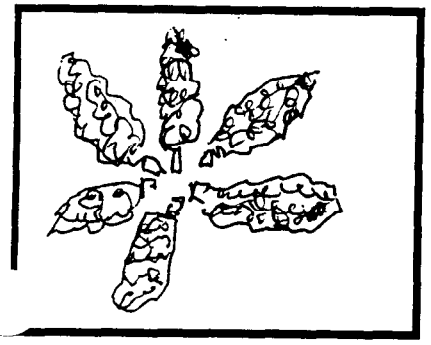
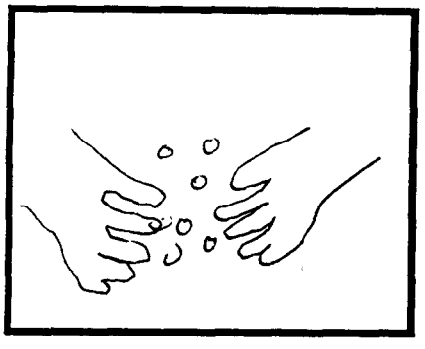
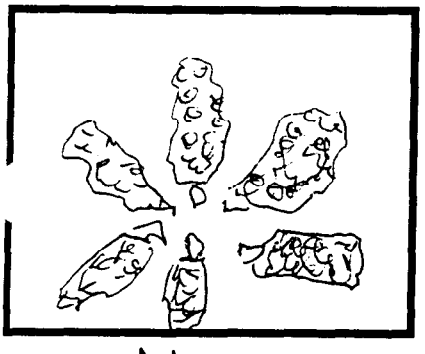
STORYBOARD

VIDEO	AUDIO
 MS	1. Sound effect – wind blowing
 Ms	2. Spinning wheels of color
 ECU	3. Like hands full of jelly beans
 Ms	4. The color wheels spin.

WHAT IS FOLKLIFE?
by LoisJoy Ward

Before you visit the Festival of Kentucky Folklife or use any of the following activities, it is important for your students to know what folklife is as well as other terms and ideas.

Folklife, or folklore, includes the traditions that are shared by a group of people who have a mutual background or interest. Tradition in this case represents views, behaviors, and actions through which group members express themselves. Folklore can be expressed in a variety of ways. These can include jokes, stories, food, art, games, dance, music, yard decorations, and holiday celebrations, just to name a few.

Folklife is both simple and complex. It can include the making of a family-favorite cake for dessert, or an elaborate wedding custom.

Folklife is a dynamic process. There is much more to a quilt or a ghost story than what appears on the surface. What makes them folklife lies not in the items themselves, but in the process and meaning behind them. In other words, it is the person, or groups of people, who quilt in a certain style or who tell a ghost story in a particular way that makes the experience folklife.

The learning process is very important to folklife. Folklife is not learned from books or printed sources. It is usually learned from oral transmission or observation. For example, children usually do not learn how to make paper airplanes from books but from other children. Folklife is learned informally and is usually passed on either verbally or by repetitive demonstration.

Folklorists and those who study folklife try to realize the meaning and function behind a tradition. For example, if you were studying the folk traditions of a boatmaker you would not only look at the process of the building of the boat but what motivates the builder. You could also look at why he/she uses a certain type of wood, who he/she builds for, why it is important to continue making the boat,and the elements that make it art to the maker and the group.

Often folklife is misunderstood and thought to be simply things that are old and outdated customs. But the fact is, folklife traditions are being created and re-created every day. For example, demolition derby car decorating is a tradition that is shared by families and groups that have a passion for the sport. Students have their own folk traditions which can be seen on the playgrounds and backyards in any city.

Another misconception is that people believe that only "other" people have folklife and folk traditions. The fact is all people have folklife. We all have traditions and activities that we do. These activities can be things like sittin at the same place at the dinner table, eating pizza on Friday nights, or decorating a skateboard.

Another term that needs to be defined is folk group. We all belong to folk groups. Folk groups are people who share common ancestry, ethnicity, customs, behaviors, or interests. One folk group most of us belong to is our family. Families often have special ways in which they celebrate birthdays, holidays, or weekends. Family folklore is probably one of the most accessible folk groups for students to discover their own folklife. In defining family we need to expand our definition beyond the typical "nuclear" family to include extended family and friends of the family.

In knowing what folklife and folk groups are students will be able to understand the purpose for the Festival of Kentucky Folklife and their own folklife. The following activities will help emphasize what they will hear and see. For those not able to be at the festival, it will offer some resources for using folklife in your classroom.

CLASSROOM ACTIVITY IDEAS
OCCUPATIONAL FOLKLIFE

1. Have students interview a parent, brother, or sister about the traditions associated with their job. Model the interviewing process by inviting a friend to class and conducting an interview for the students. Then work together to develop a list of questions like the ones below. To give students a chance to share their findings, plan a family career day in which the kids present their family members to the class.
   Festival Links: Horseshoer; River Workers, Stone Masons
   Academic Expectations: 1.1--Accessing sources; 2.36--Career Path

2. When you study the occupations of past eras, identify present-day counterparts in your community. Invite workers to class and interview them about their jobs to find out how the occupation has changed. If there is a business or industry that has been in your area for many years, invite several generations of workers to find out what has changed and what has remained the same. If local field trips are allowed, arrange to visit the workers at their job site.
   Festival Links: Horseshoer; River workers, Stone Masons
   Academic Expectations: 2.20--Historical perspective

3. If your students prepare career reports or take part in shadowing programs, challenge them to seek occupational folklife as part of their research. Armed with questions like the ones below, they can extend their knowledge of a job beyond the basic facts.
   Festival links: Horseshoer; River workers, Stone Masons
   Academic Expectations: 1.1--Accessing Sources; 2.36--Career Path

4. Consider including occupational folklife in units on the visual arts. Talk to people who work in local industries to find out if they recycle scrap materials from the plant into handmade objects (e.g., quilts made of scraps from textile plants, coal carvings, etc.). Interview these workers about the origins of their crafts, their aesthetic, and the meaning of their work to their coworkers. Prepare an exhibit combining examples of the crafts with photographs of their makers and quotes from the interviews.
   Festival Links: Horseshoers; River Workers, Stone Masons
   Academic Expectations: 2.24--Aesthetics; 2.25--Cultural heritage

Sample Interview Questions

- What special skills does your job require that are taught by old-timers to new people?
- How are new workers "broken in"?
- Are there words and phrases associated with your work that an outsider would not understand?
- Can you recall a funny story or joke about your occupation or place of work?
- Does anyone at your work make things out of recycled materials from the factory (or office)?
- How do you and your coworkers celebrate the end of the week, holidays, and other special occasions?

Useful Addresses

1. Appalshop
306 Madison Street
Whitesburg, KY 41858
606-633-0108
Arts and heritage videos

2. Center for Rural Development
US 27
Somerset, KY 42502
School time theater

3. Forward in the Fifth
433 Chestnut Street
Berea, KY 40403
606-986-3696
Regional support for arts education

4. J.B.Speed Art Museum
2035 South Third Street
Louisville, KY 40208
502-634-2700
Tours, videos, resource kits, professional development

5. Kentucky Alliance for Arts Education
Sharon Wuroenmaa, President
1012 North Pope Lick Road
Louisville, KY 40299

6. Kentucky Art and Craft Foundation
609 West Main Street
Louisville, KY 40202
502-589-0102
Gallery, workshops

7. Kentucky Arts Council
31 Fountain Place
Frankfort, KY 40601
I-888-833-ARTS
John S. Benjamin
Arts in Education Director

8. Kentucky Center for the Arts
5 Riverfront Plaza
Louisville, KY 40202
502-562-0100
Performances, showcases

9. Kentucky Collaborative for Teaching and Learning
Watterson Tower, Suite 403
1930 Bishop Lane
Louisville, KY 40218
Different Ways of Knowing (DWoK)

10. Kentucky Department of Education
Division of Curriculum and Assessment
500 Mero Street
Frankfort, KY 40601
502-564-9848
Jimmie Dee Kelley
Arts and Humanities Consultant

II. Kentucky Educational Television (KET)
600 Cooper Drive
Lexington, KY 40502-2296
I-800-945-9167
Catalogue available

12. Kentucky Folklife Program
P.O. Box H
Frankfort, KY 40602-2108
502-564-3757
Folklife resources, programs

13. Kentucky Guild of Artists and Craftsmen
P.O. Box 291
Berea, KY 40403
606-986-3192
Annual arts fairs

14. Mountain Arts Center
One Hal Rogers Drive KY 114
Prestonsburg, KY 41653
888-622-2787
www.macafts.com
Performances, exhibits

15. Paramount Arts Center
1300 Winchester Avenue
Ashland, KY 41105
606-324-3175
Performances

16. Singletary Center for the Arts
University of Kentucky
Comer of Rose St. and Euclid Avenue
Lexington, KY 40506
606-257-5716
Museum, performances

17. Very Special Arts Kentucky
824 Ironwood Drive
Bowling Green, KY 42130
502-781-0872
Support for inclusive arts education

VISUAL ART GLOSSARY

Abstract - art that looks as if it contains no recognizable form
Asymmetrical - not being the same on both sides
Background - those things that seem the most distant, as if in the back of the picture
Canvas - a tightly stretched cloth surface on which to paint
Center of interest - the main idea or object in a work of art
Ceramics - objects made of fired clay or porcelain
Color theory
- **primary colors** - red, yellow, and blue
- **secondary colors** - mixtures of two primary colors
  - red and yellow make orange
  - red and blue make violet
  - yellow and blue make green
- **intermediate** colors - one primary and one secondary color mixed together
- **neutral colors** - black, white, gray
- **warm colors** - colors that make you feel warm - red, yellow, orange
- **cool colors** - colors that make you feel cool - blue, green, violet
- **hue** - colors found on a color wheel
- **intensity** - quality of brightness
- **value** - the degree of lightness or darkness of a color
- **shades** - colors that have been darkened with black
- **tints** - colors that have been lightened with white
- **monochromatic** - color combinations that are shades and tints of one color
- **complementary** - colors that are opposite one another on the color wheel
  - red/green, orange/blue, yellow/violet
- **analogous** - colors found side by side on color wheel

Composition - an arrangement of the elements and principles of art in a work
Depth - showing distance in a picture
Design - a visual composition or plan before the actual art work has begun
Dimensional
- two - a work of **art** that has height and width
- **three** - a work of art that has height, width, and depth

Elements of art
- **color** - the result of the reflection or absorption of light by a surface
- **line** - a mark made by a moving point (straight, curved, zigzag, broken, etc.)
- **shape** - a two dimensional element. Both geometric shapes (circles, triangles, squares, etc.) and free form or organic shapes (puddles, clouds, fire, etc.) are used.
- **form** - a three dimensional element
- **texture -** the way an object feels or looks as if it feels
- **value** - the degree of lightness or darkness
- **space** - the open parts between, inside, and around shapes.
  - **positive space** refers to areas that are filled in
  - **negative space** refers to areas that are not filled in

Emphasis - the part of the art work that is noticed first
Expression - communicating an idea or feeling through a work of art

Focal point - main idea in a work of art, center of interest

Forms of art

- **still life** - a work of art made up of inanimate objects
- **landscape** - a picture or painting of scenery
- **portrait** - a painting of a person or group of persons
- **collage** - a composition in which materials are pasted on a surface
- **applied design** - cut and pasted to a surface
- **computer art** - art produced with the use of a computer

Image - a likeness or reproduction of an object

Middle ground - objects placed in the center of the picture

Mobile - a sculpture with freely moving parts

Mural - large drawing or painting applied directly to a wall

Opaque - materials which you cannot see through

Perspective - technique for indicating depth; it involves a system of lines that converge at vanishing points, those places in the distance at which objects seem to disappear.

Principles of design

- **Balance** - the way objects in **a** work of art are placed to create a sense of equilibrium. In symmetrical balance objects are the same on both sides of the art work. In asymmetrical balance, the opposite sides are different.
- **Contrast** - the juxtaposition of two different things (colors, textures, etc.)
- **Emphasis** -The point to which the artist wants to draw the viewers attention
- **Pattern** - visual repetition of any element at regular intervals. Patterns create no feeling of movement.
- **Rhythm** - The feeling of movement created by the repetition of such elements as lines, shapes, colors at irregular intervals
- **Scale** - the relationship between the size of an image in a work of art and the real-life object.
- **Unity** - Seeing everything in your work as a whole picture
- **Variety** - Diversity of the elements used (thickness of lines, intensities of colors, size of shapes, etc.)

Symmetrical - being exactly the same on both sides

Technique - the process used to create a work of art (painting, photography, casting, weaving)

Translucent - allowing light to shine through

Transparent - able to be seen through

DANCE AND CREATIVE MOVEMENT GLOSSARY

Choreography - the art of composing dances or the movements and patterns of a dance composition

Elements of Dance

Energy

Flow - bound or free Flow has to do with the continuity of movement. When energy is released freely, we describe the movement as free flow; when the energy is released in a controlled, restrained manner, we describe the movement as bound.

Tension/relaxation - Tension feels hard and tight; relaxation feels loose, soft, and floppy

Weight - strength (force) or lightness

Space

Direction - forward, backward, sideways, up, down, etc.

Level - vertical distance from floor - low, medium, high

Pathways - patterns we make as we move through the air and across the floor

Shape - the design the body makes in space. Aspects of shape are open/closed, symmetrical/asymmetrical, angular/curved, etc.

Size - large and small movements

Time

Duration - the length of time the movement lasts

Phrases - longer sequence of movements with a beginning, middle, and end

Pulse - the ongoing, underlying beat

Rhythm - patterns made by arranging long and short sounds or strong and light sounds

Speed

Movements

Locomotor - movements that involve moving the body through space

Gallop - a combination of a step and a leap, in an uneven rhythm, one foot maintaining the lead

Hop - the transfer of weight by a springing action from one foot to the same foot

Jump - the transfer of weight from two feet to two feet

Leap - the transfer of weight from one foot to the other, pushing off with a spring and landing on the ball of the foot, letting the heel come down, and bending the knee to absorb the shock

Run - like a fast walk, except that in a run, the weight is carried forward on the ball of the foot

Skip - a hop and a step on the same foot, alternating feet

Slide - a combination of a step, close, step, in an uneven rhythm, moving sideways so the same foot is always leading

Walk - steps are from one foot to the other, the weight being transferred from heel to toe

Non-locomotor

Bend - involves closing up of body joints, usually feeling as if there is a stopping point

Push and Pull - similar to bend and stretch, but with a sense of resistance

Rise and Sink - allows a change of level between low and high

Shake - a floppy wiggle or a tense vibration

Stretch - involves opening up of the joints

Swing and Sway - swinging is an exhilarating, freeing movement, a fall, giving into gravity, followed by a rebound to a suspension point before the fall begins again; a sway is more controlled, an even shifting of weight

Twist and Turn - both involve rotation In a twist, one end is fixed, so there is a limit to how much the other end can move.

Styles of dance - There are two basic types of dances - dances for participation, which do not need an audience, and performance dances, intended for an audience.

Ballet - highly stylized performance dance

Folk - a participatory dance, passed down from generation to generation. Usually group dances

Jazz - American social or stage dance using jazz music

Modern - a free, creative performance dance, in which one artist is usually both dancer and choreographer

Popular or social - recreational dance form. Relatively easy to learn and usually originate from people, not choreographer. Tend to be couple dances and popular for a short time period. In the USA , social dances include ballroom dances, popular Latin America dances (tango, rumba, cha-cha), Charleston, jitterbug, rock and roll, disco, and break dancing (usually performed solo)

Tap - style of American performance dance, characterized by percussive footwork and precise rhythmic patterns

Theatrical dance - dances performed on stage or in movies

MUSIC GLOSSARY

A cappella - without accompaniment
Accent - stress, emphasis, force or loudness given to a sound or tone
Accompaniment - piano or instrumental work of a song
Ballad - song that tells a story
Band (marching and concert) - group of instruments with no string family members
Bass clef - clefs indicate pitch designation; bass is the lower clef
Beat - pulse of sound
Bluegrass - style of music featuring folk instruments, quite rhythmical
Blues - style of music with predictable chord structure, slow in tempo, lyrics usually deal with hardships of life
Chord - 3 or more tones sounded simultaneously
Chorus - a group of singers
Classical - serious or formal music
Coda - passage added to the end of a piece of music
Composer - person who write music
Composition - work composer writes
Concert - public performance
Conductor - director of a musical group
Duet - two performers
Elements
- **Dynamics** -loud/soft element of music
  - forte-loud
  - fortissimo - very loud
  - piano - soft
  - pianissimo - very soft
  - crescendo - increasing loudness
  - decrescendo - decreasing loudness
- **Form** - shape or structure of music -repetition and contrast are two fundamental characteristics of form
- **Harmony** - how sounds blend together
- **Melody** - how the tune moves - up, down, the same
- **Rhythm** - how the beat is broken down (notes and rests)
- **Style** - distinctive or characteristic manner in which elements are treated
- **Tempo** - how fast or slow the music is
  - largo - slow to very slow
  - moderato - moderate
  - allegro - very fast
  - presto - faster than allegro
  - ritardando - slowing down
  - accelerando - speeding up
- **Timbre/tone color** - quality of sound that distinguishes one instrument from another

Ensemble - playing together of several players
Expression - effects that make music come alive (meaning and emotion)
Flat - lowers the pitch l/2 step

Folk songs - songs handed down from generation to generation
Gospel - religious style of music; free form, not in strict time
Grand staff - staff that includes treble and bass staff and ledger lines between
Improvising - making up the music as you play, playing without notation
Intervals - distance between two different notes
Instrumental - instruments only, no lyrics
Introduction - beginning that prepares for main part of song
Jazz - style that combines ragtime and blues, improvised
Key signature - occurs at the beginning of written music and indicates which notes are to be sharp or flat
Major - tonality based on major scale
Measure - space between two bar lines
Meter (duple/triple) - rhythmic measure of a certain number of beats
Minor - tonality based on a minor scale
Motive or motif - tiny passage or group of notes
Musical - type of play with music
Natural - note that is neither sharp not flat
Notation - writing down of music
Notes - symbols of sound
- **whole** - 4 beats
- **half** - 2 beats
- **quarter** - 1 beat
- **eighth** - 1/2 beat
- **sixteenth 1/4** beat

Opera - sung drama
Orchestra - group of players including all four families or instruments
Ostinato - repeated pattern
Pattern - grouping of notes, either rhythmically or melodically or both
Phrase - musical thought or sentence
Pitch - height or depth of a note
Quartet - 4 performers
Quintet - 5 performers
Ragtime -jumping and jagged style of music
Rap - style of music that is verbal communication with rhyming lyrics
Refrain - section of the music that remains the same at the end of the various verses
Rest - symbol of silence
- **whole** - 4 beats
- **half** - 2 beats
- **quarter** - 1 beat
- **eighth** - 1/2 beat
- **sixteenth** 1/4 beat

Rondo - alternates with a new and changed section
Round - melody that keeps coming round and round again
Scale - series of notes arranged in their correct ascending and descending order
Sharp - raises pitch 1/2 step
Soul - popular style of African American music
Spirituals - style of music with deep emotion
Staff - 5 lines and 4 spaces on which music is noted

Suite - collection of pieces that go together
Symphony - composition of several movements
Syncopation - alteration to the normal beat
Texture - layers of sound
Theme - main musical idea
Time signature - occurs at the beginning of written music to indicate groupings of beats
Treble clef - clefs indicate pitch designation; treble is for the higher pitches
Trio - 3 performers
Unison - sing or play the same note simultaneously
Verse - section of a song that changes after each refrain
Voice

- **Soprano** - highest pitch of human voice
- **Alto** - lowest female voice
- **Tenor** - highest male voice
- **Bass** lowest pitch of human voice

THEATRE GLOSSARY

Acoustics - quality of a room in respect to transmission of sound
Action - that which happens on stage to hold the attention of the audience
Acts - major sections of a play
Audition - tryout for a part in a production
Backdrop - painted curtain without fullness
Backstage - area behind scenery not visible to audience
Blackout - all stage lights go out simultaneously
Blocking - planned movement for characters
Call backs - a second audition
Cast - group of people selected to portray characters
Center stage - area in center of stage
Characterization -putting together all facets of a character
Climax - high point of action
Company - everyone associated with a production
Conflict - dramatic opposition
Dialogue - conversation between two people
Diction - selection and pronunciation of words, clarity of speech
Director - one who brings all the elements of a play together
Downstage - area closest to audience
Dress rehearsal - same as performance without an audience
Elements of drama
- **plot** - storyline
- **character** - person or animal
- **theme** - basic idea of play
- **language** - text, script, dialogue, and non verbal language (dance, gesture, and emotions)
- **spectacle** - sets, costumes, props, lights

Flats - canvas covered wooden frames used for scenery
Monologue - one person speaking
Playwright - person who write a play
Producer - backs a show, hires director and production staff, sets budget, and pays bills
Projection - how well the voice carries to the audience
Prompt - prompter helps actors remember their lines
Royalties - monies paid for permission to stage a play
Scene - small section of play
Script - printed copy of play
Stage right/left - area to actors right and left as s/he faces the audience
Strike - dismantle, take away
Upstage - area furthest away from audience, toward the backstage wall
Voice - combination of qualities an actor uses such **as** articulation, phrasing, pronunciation, etc.